POPULAR PHOTOGRAPHY

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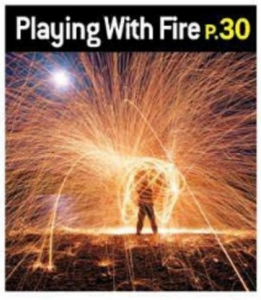
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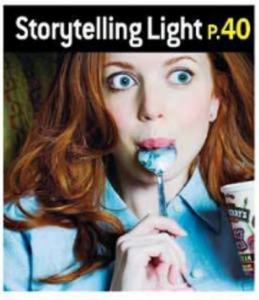
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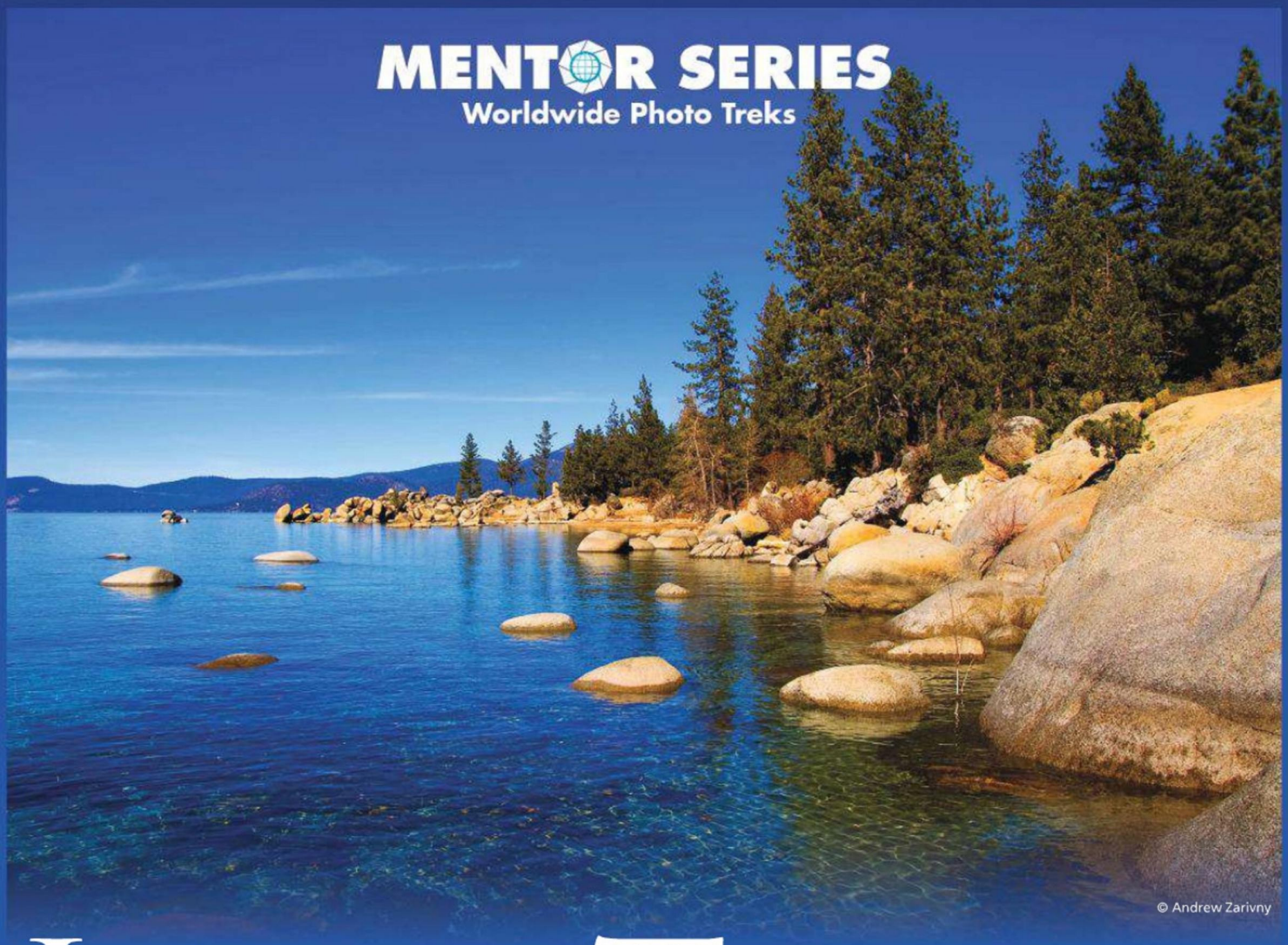
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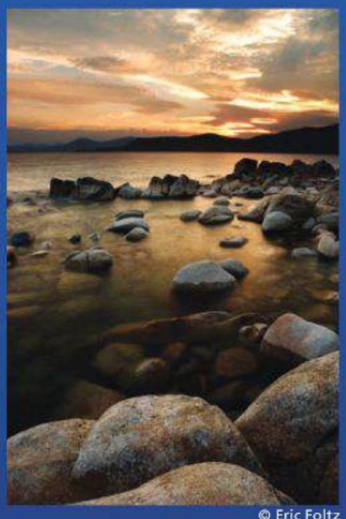
LAKE TAHOE

SEPTEMBER 7–9, 2012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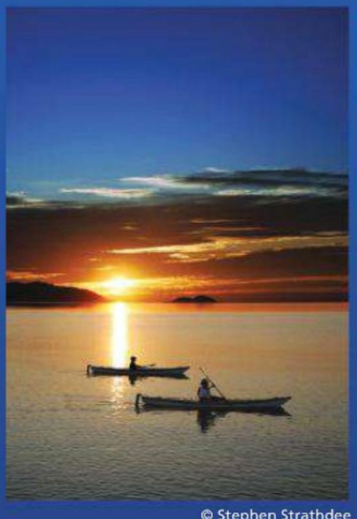
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Begin the workshop exploring all your camera has to offer, covering topics such as menu settings, motion, audio, lens options and workflow. The mentors will guide you on how to capture your message each and every time you press the shutter or record button. Through these advances in technology, we as visual storytellers have been presented with a very unique opportunity.

Explore the Lake Tahoe and Emerald Bay area on foot and by boat. Photograph from its scenic vistas and waterfall hideaways along the lake's coastline. Emerald Bay is unique in that it features the only island in Lake Tahoe. These photo ops are just the beginning. This weekend workshop will also include a gondola ride providing 360-degree views of Lake Tahoe and the surrounding Sierra Nevadas in the evening light. Each day we will wrap up with a video Q&A covering the techniques learned throughout. Digital review sessions will give you the chance to sit alongside the mentors and receive one-on-one critiques.

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Set your camera and hit the miles of trails that surround Lake Tahoe. Focus on conveying the energy of mountain bikers as they ride by; capture the evening light, this time at the Tahoe Dock. Yours may be a story of serenity—gentle waves hitting the wooden pier—or motion—kayakers breaking the water as the sun dips below the horizon.

On this trek, you'll take away much more than images of crystal clear alpine water, unspoiled wildlife and conifer-lined slopes. This is your chance to experience all that this breathtaking destination has to offer, plus change the way you approach photography and video forever. The pictures you will take—and the stories you will tell—will never be the same!

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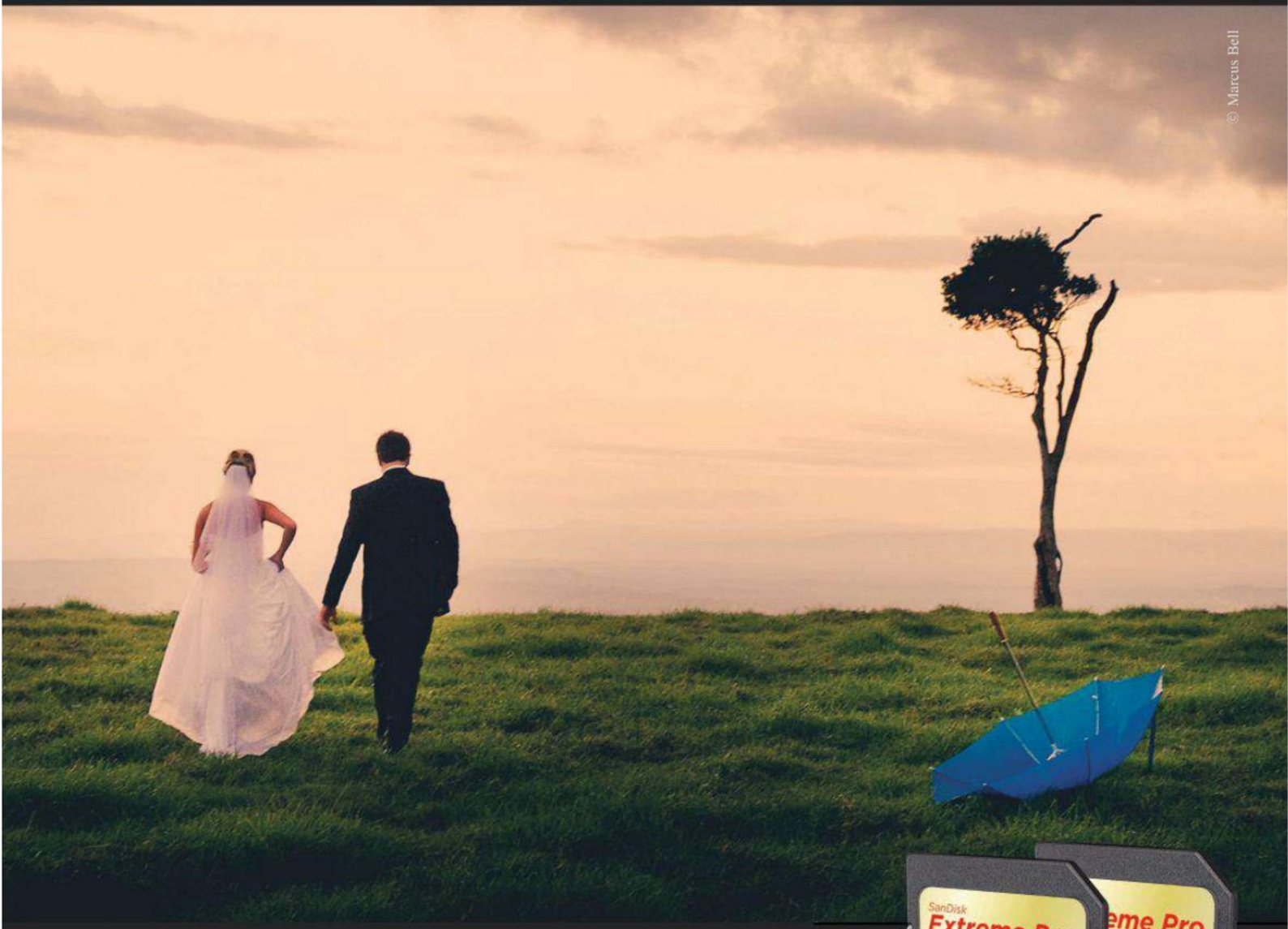

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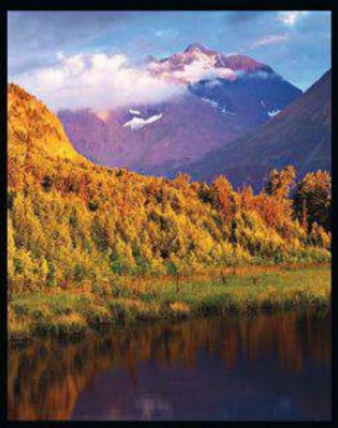
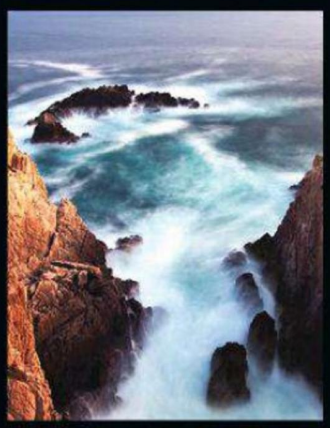
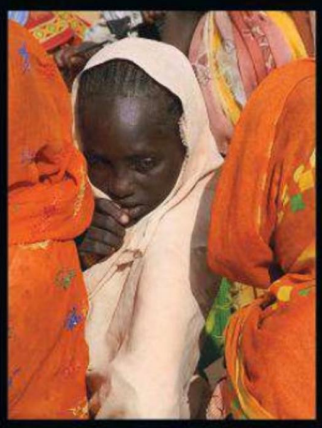

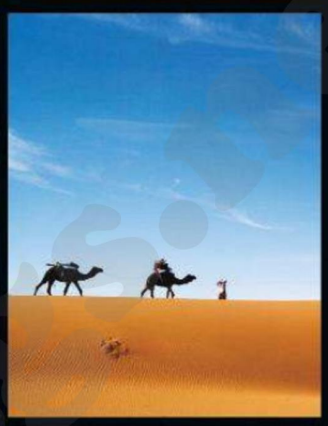

51 THE BEST PLACES TO PHOTOGRAPH

Ready to go beyond all the usual vacation spots? We scoured the continents and consulted a slew of professional travel photographers for alternatives and shooting tips for your next photo excursion. Plus: Three of our travel pros—Michael Freeman, Chris McLennan, and Jen Judge—share the stories behind their own favorite photos.

By Lori Fredrickson

62 TOP TIPS FOR TRAVEL GEAR

An airline expert explains how to get your stuff through an airport and to your destingation safely. What to bring? We have that too!

By Luca Diana and Dan Richards

CLOCKWISE FROM TOP LEFT: MICHAEL DEYOUNG; ETHAN WELTY/AURORA PHOTOS; MICHAEL FREEMAN; KEVIN DYER; ETHAN WELTY/TANDEMSTOCK.COM; MATT NAGER; R. IAN LLOYD; CHRIS MCLENNAN

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THE BUYING GUIDE
Our new interactive feature (PopPhoto.com/buying-guide) brings together our tests, galleries, and editors' ratings for DSLRs, ILCs, compacts, and lenses.

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Save the Date

On May 15, photographers from all around the globe—big-name professionals, dedicated enthusiasts, and cellphone snapshooters alike—will take part in what's shaping up to be the single biggest documentary photography project ever. It's called "A Day in the World," and I hope all of you will join in. I certainly plan to.

Started by a Sweden-based nonprofit foundation called Expressions of Humankind, the project seeks to create a vast visual database of daily life as we live it right now. "A Day in the World" also aims to give both participants and viewers new perspectives on the lives of people they might otherwise never encounter.

Its founder, Swedish photographer Jeppe Wikström, sees it as an antidote to the barrage of celebrity and disaster photos that constitute most people's views of communities outside their own. "At home, we can add our own experience to this, but in other parts of the world the only way we have of seeing is through the media," he says. "This project gives a way for people everywhere to show everyday striving, everyday happiness, everyday life."

The project has another aim that resonates with our mission at *Popular Photography* and is the main reason we signed on as a media partner. "It is really a tribute to still photography as a special link to memory and how you picture your own time," says Ayperi Karabuda Ecer, its editor in chief.

Of course, "A Day in the World" follows in the tradition of other humanistic photography projects, such as "The Family of Man" and the various global and local "A Day in the Life of…" projects of the 1980s and onward. But this one is different in both its vast scope and organization. The foundation has not only enlisted influential "connectors" to broaden and deepen public participation, but it has come up with ways to make the results more useful to social scientists and historians.

Participants will tie their photos to any of three broad themes: home, work, and connections. Each of these contains a slew of subcategories, some concrete (e.g., tools, food, mother) and some more emotional (treasure, purpose, identity), to help organize the millions of images. You register—preferably in advance—at www.aday.org and create a profile with some basic information about you (name, place, sex, age). There you'll submit photos (up to 10 per photographer) in whatever categories you feel best fit your images. You'll also provide as much information as you can about what you shot; images will be tagged with keywords that make the entire archive easier to search.

"A Day in the World" will also result in a book to be published this fall and a simultaneous public exhibition around the world.

The organizers are also creating social networks around the project, including one for us at www.aday.org/popularphotography, where you can get information, share ideas, plan your shoot, and see each other's images of May 15.

Miriam Leuchter

ON OUR COVER

Don't let this happen to your camera! Our cover photographer, Satoshi, subjected an albeit rugged DSLR to some very rough treatment to illustrate our Travel Issue. The big feature package starts on page 61.

POPULAR PHOTOGRAPHY

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SUPERWIDE FULL-FRAMER

Assistant Web Editor Dan Bracaglia shot this image of Wyldlife performing at Maxwell's in Hoboken, NJ. With Sigma's new 12–24mm f/4.5–5.6 full-frame lens on a Nikon D3s, he zoomed the lens out to 12mm and set his exposure to 1/20 sec at f/4.5, ISO 6400. A hotshoe-mounted Nikon Speedlight SB-600—set to 1/4 power—fired straight up and bounced off the ceiling, combining with the slow shutter to give the band some trailing ghosts. For our full lab and field test of this zoom, see page 80.

DAN BRACAGLIA

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Cove Point Lighthouse photo © Ferrell McCollough

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NEXT

THE HOTTEST NEW STUFF AND THE TECHNOLOGY TRENDS BEHIND IT

A HOT NEW 16.1MP ALPHA FROM SONY

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THE BEST GEAR FOR SHOOTING WHEN WET

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CANON'S EOS 5D MARK III IS FINALLY HERE

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WE WANT THIS

REMOTE WIZ

This popular trigger gets a killer upgrade

THE LATEST camera and flash transceiver from PocketWizard, the Plus III, shows the same sparks of creative design that have allowed the line to more or less dominate the wireless trigger market.

An update of the Plus II, this new radio remote mounts sideways in the hot-shoe, giving it a slimmer profile to avoid its predecessor's habit of blocking your view from behind the camera. The simple-to-read, illuminated LCD control panel has no nested menus, making it quick to navigate. Control buttons are simple to operate as well—each controls a single function. The antenna on the Plus II could get caught on cables or shirt sleeves; on the III, it is encased to minimize the chance of damage.

More upgrades: There are now 32 channels (up from four) and four-zone operation. The new transeivers are, of course, completely compatible with earlier PocketWizard transmitter/receivers.

The best news? The price has dropped to $140 from $170.

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32 channels
Simple to control
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ALPHA BETTER

Sony updates its fast-shooting enthusiast DSLR

WITH ITS new Alpha 57, Sony offers a handful of improvements, both inside and out, to its ground-breaking A55, our 2010 Camera of the Year. It sports a newer 16.1MP APS-C-sized HD CMOS sensor and shares its upgraded BIONZ processing engine with the upper-tier A77. The electronic viewfinder boasts more resolution—1,440,000 dots, up from 972,000—and 100-percent accuracy. (The fixed, semi-transparent mirror reflects a small percentage of light to the AF and metering modules.)

The $700 (street, body only) Alpha 57 has the larger size and rounded contours of Sony's A65 and A77, a departure from the A55 it replaces.

The ISO range reaches 16,000, up from 12,800 on the A55. The autofocus system now tracks moving subjects. And a new feature (aimed at beginners) automatically crops and reframes portraits to get the face out of the center—don't worry, it saves your original image, too. Best of all is the burst speed, hitting 12 frames per second with continuous AF and autoexposure; the buffer holds more than 20 shots.

Look for our full test soon.

Sony Alpha SLT-A57
$800, street, with 18–55mm kit lens
sonystyle.com

ADAPTABLE PC

HP's all-in-one comes apart for easy upgrades

APPLE'S iMAC, the mother of modern all-in-one computers, is beloved for its design, but loathed for its lack of adaptability. Most all-in-one computers have the same problem: Fixing broken components or making a simple upgrade usually requires trained technicians, or even voiding the warranty. Not so with HP's Z1, which snaps open (see Inside Tech) for quick tinkering.

With a 27-inch 2560x1440 pixel, LED-backlit IPS display, the Z1 is built with image-makers in mind. There are four USB 3.0 ports on the side (and four USB 2.0 ports in the rear), plus a built-in, six-in-one card reader. It's customizable, so you can choose from second-generation Intel Core or Xeon processors.

HP Z1 Workstation
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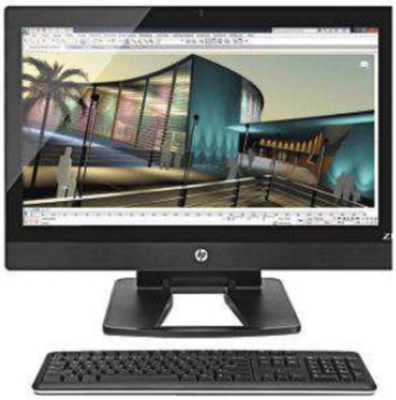

NEWS FEED

> Zeiss has announced yet another drool-worthy lens made with heavy glass and all-metal construction. The Distagon T* 15mm f/2.8 manual-focus lens is aimed at full-frame DSLR shooters who crave its ultra-wide scope. Look for it in Canon and Nikon mounts. The price? A Zeissy $2,950.

INSIDE TECH

Open Up

Time for a component upgrade? Flip open the HP Z1. First, push a button to collapse the stand (leaving the display face up), then slide two switches to activate its hydraulic hinging mechanism. Once opened, most of the parts can be swapped without tools. To close, push down on the display—the last few milimeters slowly close to save your fingers.

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SIGMA 18-250mm F3.5-6.3 DC OS HSM

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BIG SENSOR

This new compact uses the SD1's Foveon chip

IN TERMS of total number of pixels per camera volume, the Sigma DP1 Merrill is a champ, with three 16MP layers in its Foveon X3 sensor—the same type used in the company's SD1 DSLR. Named for Foveon sensor inventor Dick Merrill (1949–2008), the camera sports a fixed 28mm equivalent f/2.8 lens that uses FLD glass. Advanced features include RAW + JPEG capture and the option for manual exposure. A companion model, the DP2 Merrill, has the same specs but a 45mm equivalent f/2.8 lens.

Sigma DP1 Merrill
Price not yet determined
www.sigmaphoto.com

GO-TO GLASS

A powerful and wallet-friendly portrait lens

AT A fraction of the cost in dollars and ounces of Nikon's highly regarded 85mm f/1.4, the new 85mm f/1.8 G Nikkor offers many of its big brother's features—notably, its speed and softly defocused image areas that can tame a decluttered background or fashion a more intimate portrait. A full-frame lens, it converts to the equivalent of about 128mm on DX bodies, is surprisingly light and compact, uses Nikon's quiet SWM autofocus motor, and boasts an internal focusing mechanism so its filter ring doesn't rotate. Great for low light, portraits, and parties, this could be your go-to glass.

Nikon 85mm f/1.8G Nikkor AF-S $500, street www.nikonusa.com

NEWS FEED

> Nik's plug-ins have been updated for Adobe Lightroom 4. Most plug-ins will be, so check your manufacturer's website.

> More end-of-an-era news from Kodak. The company will stop making slide film; Ektachrome and Elite Chrome were its last two. The films will be sold until stocks run out. For now, Kodak still makes the E-6 chemicals necessary for processing.

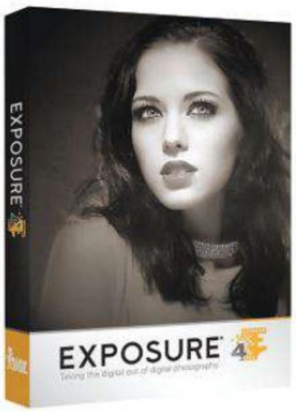
> Adobe Revel, the photo-sharing, syncing, and editing cloud service initially called Carousel, is now available for Android as well as iOS. But users will need a Mac.

> If you want to shoot really close—and we mean at a nearly microscopic level—try Flashpoint's $100 Digital Microscope Camera. It has a built-in LED ringlight and is a lot of fun at a low price.

New Software

AlienSkin Exposure 4

Exposure (www.alienskin.com; $250, direct) is one of our favorite black-and-white conversion and film-effect plug-ins, and now it has been given a big update. The interface has been streamlined for speed: Now black-and-white and color filters are all in one place, and presets are grouped and searchable by name. And it offers loads of new effects, including new textures and a color infrared look.



THE LOWDOWN

NEW SCREEN RESOLUTION

Until now, images sized for a tablet screen have been too small to print. But as screens like the one on the latest iPad go high-res, file sizes will grow. A full-screen image could yield a 5x7 print at 300 ppi, or even a decent 8x10. Even a screen-shot would be printable. So while pictures may look better, photographers may have a new rights issue to worry about.

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DIVE BUDDY Pentax's new Optio WG-2 has a built-in GPS, compass, and ring light.

WET SHOTS

LIQUID IS USUALLY the enemy of photo gear, but sometimes you need to shoot on a rainy day or take the camera with you when you go for a swim. So here are five water-friendly tools to keep you shooting, no matter how wet you're going to get.

Sealife DC1400 Pro Duo $1,100 SeaLife has bundled its Photo/Video LED light, Digital Pro Flash, and Flash Link with its budget-conscious deep-water camera, the DC1400. The kit dives to 200 feet and offers color temperature compensation and variable power adjustment.

Pentax Optio WG-2 $350 This update to Pentax's weatherproof WG line adds a few pixels to the sensor (now 16MP), 1920x1080p30 video, and a larger LCD with 2X the pixel count. Made for macro, it focuses to less than 0.4 inch, and six LED bulbs encircle the lens.

Aqua Tech Sport Sleeve $150 For the dedicated sports shooter who can't leave the field no matter what, the SS-200 rain sleeve covers your entire rig, with windows for top and rear LCD viewing. Zippers allow adjustable access behind the breathable fabric.

DiCAPac WP-S10 $80 With a finger sleeve for button control and bellows sized for lenses from 2 to 6 inches long, this waterproof case lets you use your DSLR not just in the rain but 16 feet underwater. The S10 fits larger models and affords total access to your camera's controls.

OverBoard Waterproof SLR Bag $35 This goofy-looking new waterproof bag is ready for your next rafting adventure. Constructed from heavy-duty PVC tarpaulin, the roll-top "Fold Seal" system is watertight, turning your DSLR into an expensive buoy when it hits the water.

NEWS FEED

> Our contributing editor Tim Fitzharris has a beautiful new book out: The second edition of the *National Audubon Society Guide to Landscape Photography* has lots of new pictures and updates on using the latest technology.

> Gitzo has been around for more than 90 years, so it knows the old school. Its new Vintage Collection uses today's tripod technology, but it sports retro logos and comes in a '60s- and '70s-inspired bag.

> Luxury publisher Assouline has released *South Pole*, which documents the British Antarctic Expedition (1910–13). An all-waterproof (and snow-proof) edition is $3,000; regular is $45.

> Wondering how your prints would look in a gallery? View and share them in a 3D environment with Tamron's free MyPhoto Exhibits app for iOS.

TOOLBOX

CLOUD-ISH

Sync between systems without the cloud's limits

ONE OF the best things about storage in the cloud (a trendy term for online services) is the ability to sync your files—and your photos, in particular—between systems. But cloud storage gets pricey with high-resolution images.

GoodSync, now in version 9 for Windows ($30, direct; goodsync.com), lets you sync your files between computers without storing them in the cloud. You'll hit storage limits only when you outgrow your own system.

This update lets you sync multiple folders in a single job and access a computer remotely for file transfers.

42%

of American consumers use a smart phone with a camera for their everyday picture taking. But

55%

prefer their compact cameras for special events and occasions.

SOURCE: InfoTrends 2012

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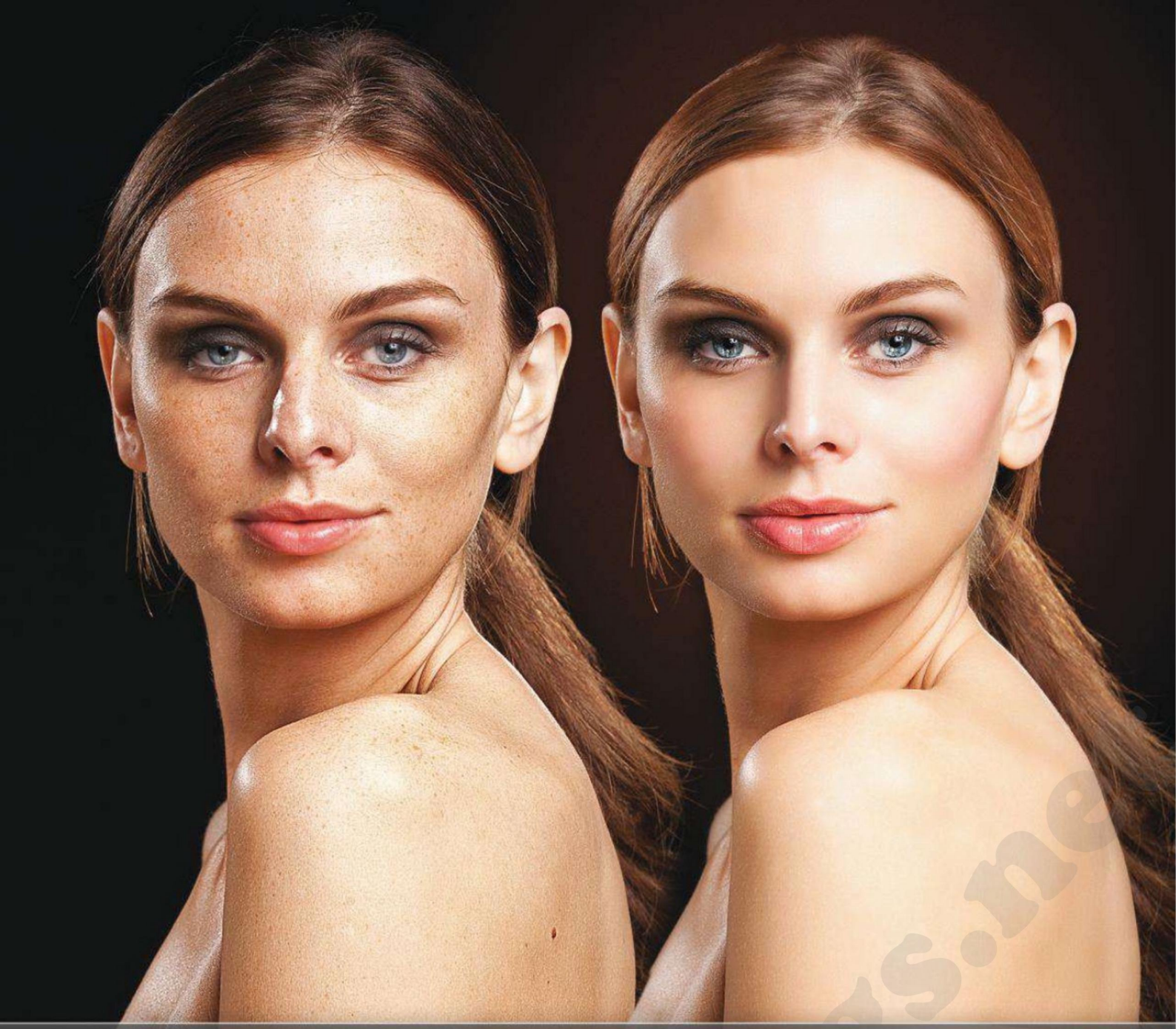

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THE WAIT ENDS

Canon brings big specs to the third iteration of its hugely popular 5D series

CONSIDERING that the past year has been all about mirrorless cameras, we were quite happy to see Canon introduce the long-awaited update to its mid-level full-frame line of DSLRs, the new EOS 5D Mark III. And we like what we have seen of it so far.

When we tested the 21.1MP EOS 5D Mark II, we noted that Canon made a big mistake by not updating its autofocus system. But the 22.3MP Mark III boasts a 61-point system, including 41 cross-type points sensitive to f/4 and five dual-diagonal points sensitive to f/2.8. That's quite a jump from the Mark II's 9-point, single cross-type AF.

While the 5D Mark III doesn't add many more pixels, it does promise better noise handling and seriously shores up the AF system, which was a weak point in the Mark II.

Metering also gets a boost from the Mark II's 35-zone system to a 63-zone dual-layer system, which teams up with the AF system in the Mark III when tracking moving subjects. As with Canon's EOS 1D X, you can select from various types of tracking to let the camera know whether you expect your subject to enter the frame from a certain side, or whether the subject is coming at or moving away from you.

With tracking as powerful as this, it helps that the burst rate now reaches 6 fps, up from 3.9 fps. Plus, Canon claims the buffer holds up to 65 large/fine JPGs, 13 full-sized RAW images, or 7 RAW + JPG pairs.

The optical viewfinder has been bumped up to 100 percent accuracy from the 98 percent of the Mark II. The LCD measures 3.2 inches, with 1.04 million dots. There's now one slot for a CF card and one for SD; you can set either to record a selected file type, just video, or other options.

Video? You can shoot at up to 1920x1080p30 in MPEG-4/H.264 format using ALL-I (preserves individual frames) or IPB (smaller file sizes) compression.

The 5D Mark III will hit stores in late March at about $3,500 (body only). With a 24–105mm f/4L kit lens, the street price jumps to $4,300, a $300 savings. And the Mark II remains in the lineup at $2,200, street. *—Philip Ryan*

DAN BRACAGLIA (LCD IMAGE)

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The new Sunpak ultra-thin video lights.

Videomaker 2012 Best of CES!

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The slim Sunpak LED 42 video light, and even more compact 9 and 12 LED versions, bring you incredible ultra-thin, lightweight design with super-bright LEDs using patented light column technology. And you'll have better images whether shooting wide-format video or standard-width still photos, all without harsh shadows or burned-out highlights.

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This thin . . .

Actual unretouched image taken with a Canon XTi DSLR camera with the Sunpak LED 42 @ 1/25 sec., f5.6, ISO 800, @ 8 feet

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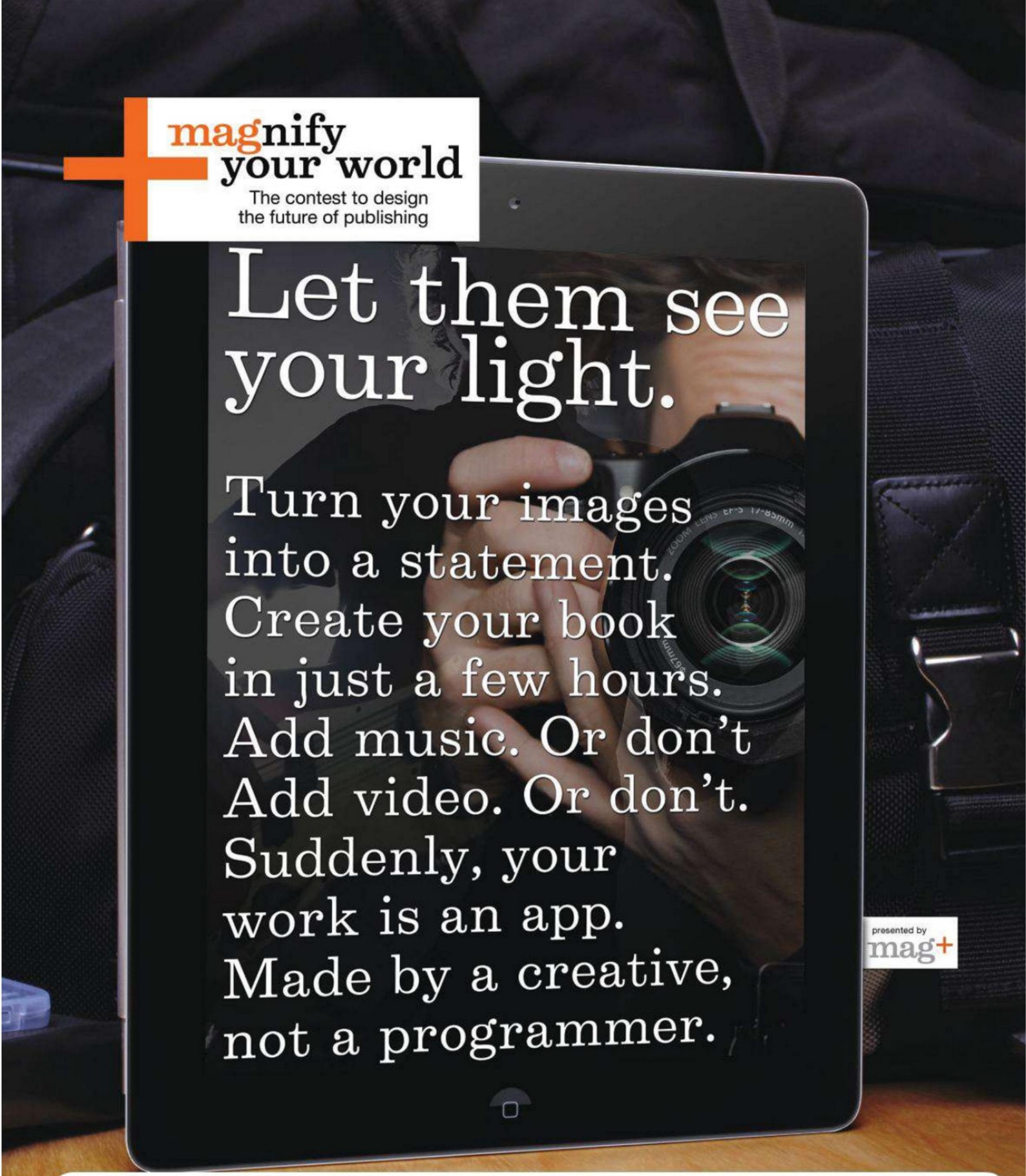
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CONVERSATION, INSPIRATION, CONTESTS, AND YOUR QUESTIONS ANSWERED

PHOTO CHALLENGE

MOTION PICTURE

A long exposure brings beauty to football

ONE SUNDAY afternoon in Depew, NY, a 59-year old named Gary Zakrzewski faced a conundrum: The retired radiologic technologist wanted to experiment with his (then) new 18–250mm f/3.5–6.3 Pentax DA lens, but his Buffalo Bills were about to do battle on the gridiron. His solution? Catch the game on TV while using his living room as a studio.

Growing bored with furniture and lamps, Zakrzewski trained his camera on the football game itself. "I started zooming in during exposure," he says. "Then I took it farther by zooming and moving my camera in random motions."

Zakrzewski shot this painterly image off his TV set. Exposure: 1/4 sec at f/13, ISO 200.

With his handheld Pentax K100D Super set to 1/4 sec at f/13, ISO 200, he captured this emotional impressionist rendering of players in motion, answering our call in February's Photo Challenge for sports photos taken with slow shutter speeds.

—Matthew Ismael Ruiz

GARY ZAKRZEWSKI

NEXT PHOTO CHALLENGE **In You Can Do It (page 46), Dwight Eschliman couldn't find the perfect set, so he built one. Send us your best shot of a subject you constructed by May 31—you could win $100. See PopPhoto.com/contests for rules.**

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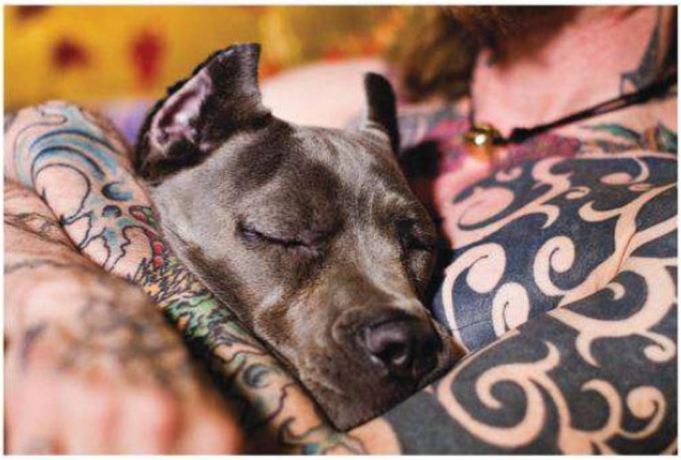

Must Love Dogs

Portraits depict the human/canine bond

IF MICHAEL BRIAN had a choice, he would spend all his time photographing dogs. "The thing about capturing animals is that they're so in the moment, so there's never any block in front of the camera," the 51-year-old Los Angeles-based advertising photographer says. "But dogs in particular have a fascinating way of communicating with humans through body language."

Canine portraiture has been a personal pursuit of his throughout his career, but three years ago he began to depict them with their owners. "Who a dog hangs out with is a big part of its character," he says. "And there's also a very interesting visual juxtaposition between a dog and its human."

Living in New York City, he started by portraying his friends

See more of Michael Brian's portraits of dogs and their humans at www.michaelbrianphoto.com.

MICHAEL BRIAN (9)

SHOLEH MEMAURI

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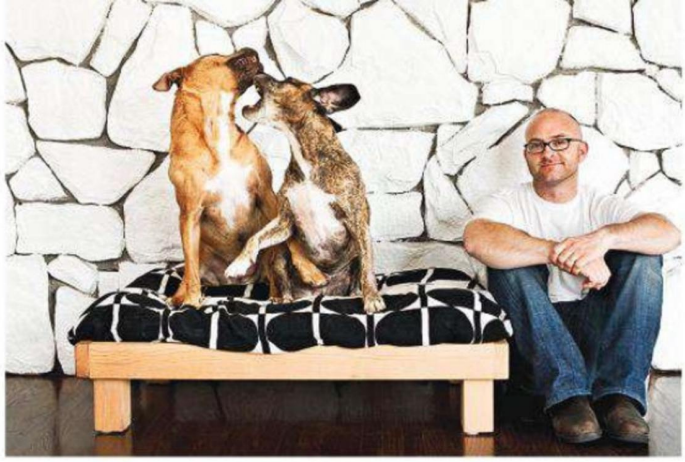

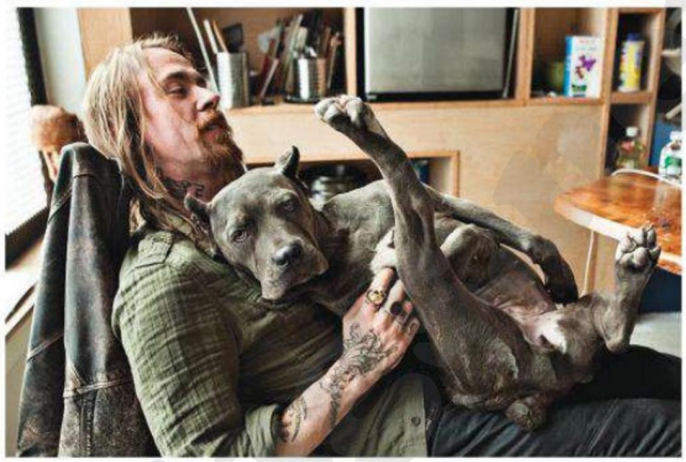

Brian loves capturing moments of intimacy between dogs and owners. "You can tell that their comfort in being together is the same," he says.

(many of whom were artists) with their dogs. Through referrals, the project expanded to friends of friends. Before long, he was setting up shoots with strangers met on the street.

He approaches people when he sees a strong visual dynamic on both ends of the leash. "Dogs are a great icebreaker for conversation," Brian explains. "So if we get to chatting, I'll explain my project and ask whether they'd be up for a shoot."

He most often shoots these double portraits in his subjects' home, partly to challenge himself in seeking out light or an inviting space to photograph in. But often the dog decides where the shoot will take place. "Some dogs are more trained than others, but you almost always have to be fluid about the process," he says.

Shooting with a Canon EOS-1D Mark III, he uses a variety of Canon L-series lenses, most often the 24–70mm f/2.8L for its speed. Sessions usually take about two hours. Later, he always gives a portrait to his subjects.

The series, now called "Dogs and Their Peeps," is nowhere near completion, and Brian has found that the process makes it easier for him to photograph humans. "Dogs relax people and make it easier for them to let down barriers and boundaries," he explains. "They're more their true selves in front of the camera."

—Lori Fredrickson

WorldMags.net

Bike Shooter

A cycling specialist captures the racing life

Describe your style. Off-the-cuff and personality-driven. Very few photographers shoot cycling the way that I do: I search for particular riders before and after the race, travelling with teams to capture their life. Most pros take typical race shots that syndicate quickly for news. My photos are more like stories—I strive to connect with what I'm shooting in a way that's very personal. I want to capture moments that the public would otherwise never see.

You started out in celebrity portraits. Why the switch? I was living in L.A., where the photography world is very commercial. While it was fun, it was difficult to find a niche. When work got harder to come by, I started competing in triathlons and gave up shooting altogether. Through my athletic training, I met people in the sports industry and was asked to shoot an Australian cycling team, even though I had never shot sports before. I decided to use more of a portrait style and focus on what happens behind the scenes. They really liked it and asked me to follow them for the season.

Cycling photographer Michael Crook's unique perspective on sports photography has taken her all over the world. See more of her work at www.michaelcrook.com

How long have you been at it? I started to build my sports portfolio in 2010. Last year, I got an opportunity to work in Italy with Fuji Bikes and its pro team, Geox-TMC. I stayed for seven months, freelancing for magazines and blogs, and got deeper into the world of cycling. Cycling in Italy is like the NFL in the U.S.—the cyclists are like rock stars, and the races are longer and more grueling. Being one of the few female photographers in such a competitive field worked to my advantage because some of the established photographers just laughed me off, rather than seeing me as a threatening newcomer.

How does your athleticism inform your work? When I first started, I had an understanding of the sport, the bicycle, and the athlete, because I had been pretty serious about my own sport. While I consider myself a cycling photographer, I've shot other sports like sailing and rugby. An athlete who is dedicated and focused and going through all the pain and sacrifice is what compels me.

What's your day like? For a multi-day race—a long stage race like La Vuelta a España or a shorter race like the Giro del Trentino—I travel every day. Unless I'm traveling with a team, I go to the press room after each day to download all of my images—I shoot 35 to 50 gigabytes per day, including video—and edit on the spot. It's an early wake-up, and I shoot all day. It takes a lot to get from one point to another: It might be in a team car, on the back of a motorcycle, or renting a car with another photographer and getting out along the route. It can be stressful—I've shown up and not known how I'm getting to the finish.

What gear do you use? A Canon EOS 5D Mark II. It's fabulous for documentary, though not that fast for sports, but it doesn't bother me because tack-sharp commercial shots are not what I'm known for. I use a 16–35mm most of the time, a 24–70mm for low light and portraits, and also a 70–200mm—all f/2.8Ls. I carry a black backdrop if I have a car, and tons of batteries for video.

How much do you travel? I was only in the U.S. about three months last year, between bike races around Europe and humanitarian work with UNICEF. I made two documentary films and a large body of still photos for one of their health initiatives in Mali and Niger last fall. It was one of the most challenging things I've ever done, and extremely rewarding.

—Interviewed by Kathleen Davis

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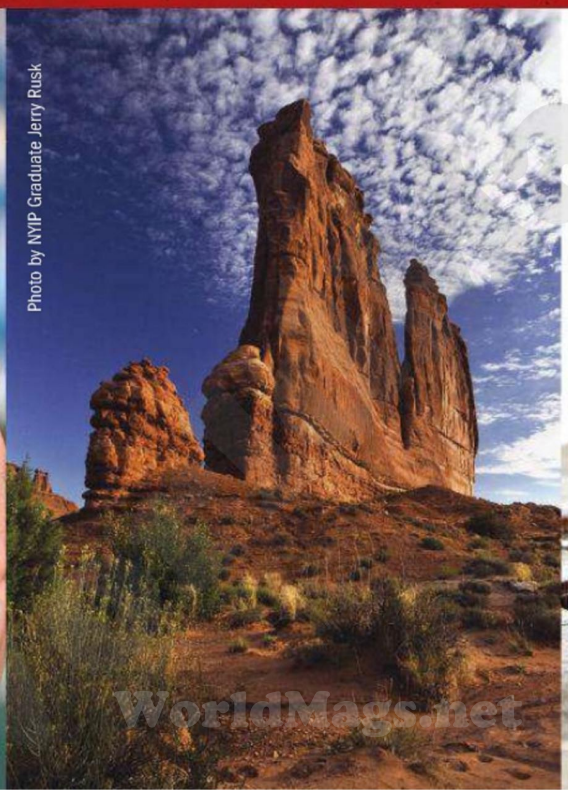
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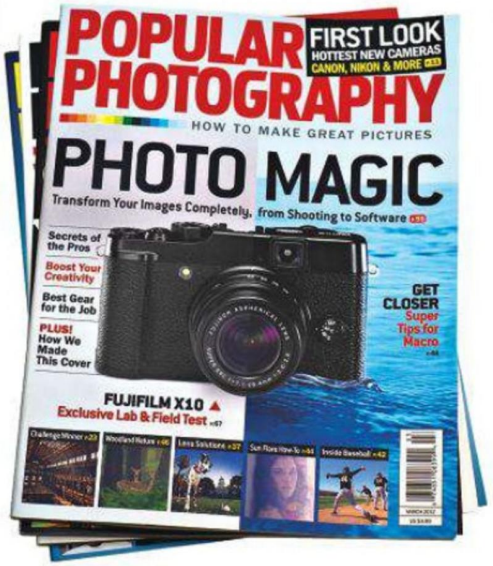

DAN BRACAGLIA

Your Editor's Letter (March 2012) addressing the manipulation of images was thoughtful and timely. Today's digital editing programs have simply replaced the chemical darkroom of years gone by. Obviously, any extreme approach, whether it be digital or darkroom film, will generate images that appear unreal. Ten years ago I met Ansel Adams' son and discussed this very topic. He assured me that his father would have embraced digital photography and workflow to produce the magnificent images he had previsualized. Let us always remind ourselves that the goal is to generate images that reflect our vision as photographers. Whether this is done digitally or in the darkroom is a matter of choice.

Tom Sales
Chicago, IL

YOUR MARCH editorial reminds me of the controversy we had at the Cheyenne Camera Club as we evolved from film to digital. We had heated discussions about what processes would be allowed. I developed my first roll of Kodak Verichrome in 1942 and have seen many changes in photography since. Digital processes give me the ability to manipulate my pictures with an ease I never had in the old days. Photography, like all things, is a constantly changing process. To me it has become an art form. Change with it or stand still, it's your choice.

Tom Shaffer
Cheyenne, WY

I WAS really turned off by the amount of coverage you had on how you can alter your photos via postprocessing (March). I can't believe anyone would be interested in how the cover was made—and that was the cover story! If your subscription base wanted tips on Photoshop, we would buy a Photoshop magazine. Michael Alan Ross stated it best on page 27: "I'd rather be shooting than in front of a computer."

Joshua Niles
Sterling Heights, MI

NEVER BEFORE have I waved your fine magazine in front my family exhorting them to "Look at this

great photo!" Richard Bradbury's shot of the Great Dane and Chihuahua (Creative Thinking, March) put a grin on my face a mile wide.

Jack Winter
Clearwater, FL

ONE OF your readers wrote that he might have to censor your magazine before his little ones shared in its reading (Letters, April). He was upset over a photo by Michael Miller in "Crowd Funding" (February) that captures 2Pac giving half a peace sign gesture with each of his gold-adorned hands against an old industrial background.

His 7-year-old daughter might or might not have known the street meaning of such a gesture. For me, I admired the nicely balanced composition and continued reading. By the way, I have been in the photographic field for over 50 years and have enjoyed your publication during that time.

Bob Turner
Summerfield, FL

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Balancing Act

ALL LIGHT has color. We rarely notice the overall color tone of light; the "computer" located conveniently behind our eyes automatically adjusts our perception of it to make it appear neutral, or nearly so. Cameras, though, need more supervision, achieved through white-balance (WB) controls.

A major component of white balance is color temperature, the measure of whether light is warm (amber tone) or cool (blue tone) or somewhere in between. Color temperature, measured in Kelvin (K) degrees, can be confusing. For starters, the numbers are counterintuitive. Low Kelvin temperatures (2500–3500°) signify warm, amber color balance; high Kelvin temps (6000–10,000°) mean cool, blue color balance. Think of the dying, gold embers in a fireplace (low K) versus the blue-hot flame of a welding torch (high K).

Many DSLRs today allow color temperature adjustment in Kelvin. The closer you match the K number of the camera setting to the color temperature of the subject, the more neutral the color balance will be. The more of a mismatch, the more the color balance will shift toward amber or blue.

And here's where it can get confusing: The Kelvin setting on the camera is, essentially, an

DAN RICHARDS (2)

XS-PRO

Revolutionary B+W XS-PRO Digital Filters feature extra-slim mounting rings, especially suited to DSLRs with wide-angle and zoom lenses. The super-thin design prevents vignetting in even the widest shots. Plus, convenient front threads facilitate mounting of additional filters, screw-on shades & lens covers. Available in UV, Clear and now Kaesemann Circular Polarizer.

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electronic filter that *counteracts* the color cast of the scene. So if you set the camera for 2700° K (the amber light of a tungsten bulb), the camera throws in blue filtration. Set the camera for very blue shade on a sunny day (around 8000° K) and the camera adds amber filtration.

Have we gotten you even more confused? Let's make it simpler:

■ **For most** situations, auto white balance (AWB) works quite well, and you can always tweak the color temperature in the picture later.

■ **In scenes** where AWB might not be accurate (where one color predominates in the frame, for example), use a WB preset: Sunny, Cloudy, Shade, Tungsten, etc.).

■ **The best way** to handle color balance is to shoot in RAW. This way, as long as the camera's WB setting is pretty close, you can adjust color temperature and other parameters in RAW conversion software.

Finally, there is no law that says your color temp has to be neutral. You can use the WB controls to deliberately warm up or cool down a scene, to make cool overcast light look like warm late afternoon sunlight, or vice versa. —*Dan Richards*

Q&A

Oldie Lenses

Q I have three circa-1970 Pentax Super-Takumar lenses in excellent condition: 50mm f/1.4, 28mm f/3.5, and 135mm f/3.5. I understand that with the use of an adapter they could be mounted on any of today's Pentax DSLRs. Would the savings of using these lenses be worth the loss of autofocus and autoexposure? I'm also concerned about the optical quality of my legacy glass. ***Arthur Filippi, Mt. Lebanon, PA***

A *Since you already own the lenses, and since the Pentax Mount Adapter K costs only $25 (street), we'd say go for it.*

The Super-Takumars of this era were, in a word, super—beautifully made, smooth focusing, sharp. In fact, an editor here has in his possession those very three lenses you mention. We've used them with an adapter on current Pentax DSLRs, and on other brand DSLRs and ILCs, with very satisfying results.

You will need to focus manually, of course, and stop the lens down for metering and shooting, in manual exposure or aperture-priority AE. So we would suggest acquiring at least one modern lens to take full advantage of AF and AE.

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3rd Place $100 Prize

ANDRES CHAVES, 21, STUDENT, WOODSIDE, NY "I was experimenting with tulle, trying to make a hat out of it. The model's green eyes drew all my attention, but it was hard to focus on them instead of the tulle. This shot caught my eye, even unedited. I cropped, cleared the skin, and added some glow to the photo. I wanted it to pop." **TECH INFO: Nikon D80 with 18–70mm DX AF-S Nikkor at 44mm; 1/80 sec at f/4.5, ISO 100. Two Impact Lumelite 600W Tungsten lights and a 22-inch 5-in-1 Collapsible Circular Reflector Disc (white). Vignetting applied in Adobe Camera Raw; retouching and other adjustments in Adobe Photoshop CS4.**

2nd Place $200 Prize

TERESA OUSLEY, 55, PHOTOGRAPHER, DAVENPORT, IA "This couple had planned to be married on top of this boat. It didn't happen, due to the rain, [but] I got a silhouette of their kiss in the umbrella. It was challenging to keep our footing, and our gear dry, on the wet deck. I positioned the flash behind the bride and groom, angled up towards their heads. Their umbrella had white and black stripes, so I placed the white in front of them to bounce light back onto their faces." (wizofozphotography.com) **TECH INFO: Canon EOS 5D Mark II with 24–70mm 2.8L Canon EF lens and 580EX II Speedlite; 1/60 at f/5, ISO 2000. B&w conversion and minor adjustments in Photoshop CS5.**

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1st Place
$300 Prize

LISA MOORE, 23, NANNY, SEATTLE, WA

"We drove for hours to Deception Pass, hoping to capture a beautiful sunset. When the weather began to go south, we switched gears. This was the first time any of us had tried 'spinning wool'—the biggest challenge was not catching on fire. At one point, a ball of steel wool came flying at me and set the backpack next to me on fire. I stayed focused on the shot while my friend stomped out the fire."

TECH INFO: Canon EOS 40D and 10–22mm f/3.5–4.5 Canon EF-S lens on Giottos MT9251 tripod with Really Right Stuff ballhead; 20 sec at f/11, ISO 400. RAW conversion in Adobe Lightroom 3; exposure and contrast adjusted in Photoshop CS4.

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HOW

EXPERT TIPS AND TECHNIQUES FOR BETTER PHOTOS

BLOW OUT YOUR BACKGROUND AND BUILD YOUR OWN SET 38

TRY NETTING FOR VIGNETTING 40

ACE LIGHTROOM 4'S RAW BASICS 42

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CREATIVE THINKING

STAY FLEXIBLE

Shoot a portrait without showing the face

RON WURZER, a Seattle-based editorial and commercial shooter, says that one of the greatest creative challenges facing a newspaper photographer is the necessity to be ready for anything—even a portrait subject who spends 95 percent of the photo shoot with his head buried in the sand.

"My editor told me where and when to meet the writer," Wurzer says. "I had no idea what the subject [of the story] would be, so there was no way to prepare for or previsualize *anything*. I had to hit the ground running and shoot whatever the situation presented."

He managed to pull off this faceless portrait, thanks to his

Wurzer shot with a Canon EOS 5D and 16–35mm f/4L Canon EF zoom. Exposure: 1/500 sec at f/6.3, ISO 125.

RON WURZER

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keen sense of visual irony. Indeed, he can find something to laugh at in almost any scene, even in somebody digging for a clam, or, in this case, for a geoduck (pronounced "gooey-duck").

No ordinary clam, geoducks are the largest and longest-lived burrowing clams on the planet. Adult geoducks weigh in at two pounds or more; they reside two to three feet below the beach; and they can live well into their hundreds. They fetch handsome prices from Asian sea-foodies, more for their taste then their unappetizing appearance (trust us, don't Google them). Plus, Washington state boasts the world's largest geoducks.

That's the reason Wurzer found himself on the rain-soaked edge of Puget Sound's Hartstene Island with a more-or-less faceless portrait subject.

How did the photographer turn what is essentially hard labor into something lighter? He worked the scene.

"You should not think to yourself, 'I've got a good photo, I can leave now.' If you do, you won't be as successful as you could be," he says. "If there are still things going on, keep shooting and don't think you've nailed it."

It took Wurzer two hours of "digging" and almost 500 images until he was satisfied.

Why the trash can? When the hunter arrived with the can, Wurzer guessed it wasn't going to be used for hauling home geoducks. But the man had cut off the bottom making it a mini-culvert of sorts. Although it seems that the can prevents the geoduck from squirming away, it's mainly to prevent the hole from collapsing as the hunter digs sand out from around the prey. *—Laurence Chen*

FIX IT FAST

More Web Sight

Battle backlight for subject detail

THIS PHOTO of an inky dinky spider was a little too inky, the result of the backlit exposure suppressing detail in the arachnid's body. But there was plenty of information captured in Cindy Voutour's picture file, so we set about adding more menace to this macro portrait.

Starting with the photographer's high-res JPEG, we first cropped in to concentrate attention on the spider. This also let us get rid of most of the out-of-focus background detail; while we had initially found the diagonals interesting, we decided they were distracting.

Using the Highlight/Shadow tool in Adobe Photoshop CS5, it was an easy matter for us to gain detail in the spider's body. We used Smart Sharpen to add crispness to parts of the spider's legs that fell out of the shallow depth of field, and finally added contrast via Levels to get the spider to pop even more off the background.

It took us a total fixing time of 10 minutes to go from inky dinky to creepy crawly.

—Dan Richards and Debbie Grossman

Shot with a Canon EOS Rebel T1i and 55–250mm f/4–5.6 Canon EF-S IS lens; 1/500 sec at f/5.6, ISO 100.

CINDY VOUTOUR

PHOTO GLOSSARY **GRAY CARD**

A NEUTRAL gray-hued cardboard target that photographers shoot to help determine exposure and/or white balance. Gray cards reflect 18 percent of the light falling on them, which has been determined to be the approximate reflectivity of an "average" scene composed equally of highlights, midtones, and shadows. Taking a spotmeter reading of the card (rather than an average reading of the overall scene) can be especially useful when your subject is of unusual high or low reflectivity—think chrome or black felt, respectively. You can also photograph a gray card under the same lighting as your subject to set a custom white balance in the camera. Or, without fiddling with the camera, bring the gray card image file into your image editor later and read with a white-balance eyedropper. This will (usually) automatically correct any color casts created by your light source.

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Imitate the TV

Black netting makes for great vignetting

A FEW YEARS ago, Stephen Austin Welch, an advertising photographer and commercial director, did a series of images for Hilton Garden Inn hotels. This one shows a guest relaxing in her room with some ice cream, seemingly watching some great television. The lighting seems straightforward, but Welch relied on a varied set of cool techniques, including:

■ CREATIVE LIGHT SHAPING

To produce a flattering light, Welch used a piece of equipment familiar to all portraitists: a large softbox placed close to his subject. However, this lit the model, the couch, and the whole room. The hotel guest didn't seem to be illuminated by a TV (Welch's main goal) nor photographed at night (a secondary intent).

To contain his softbox output so that it mimicked the light of a television, Welch baffled its front surface with multiple Matthews flags held in place by "a forest" of light stands (see diagram). Through expermentation, he eventually reduced the light source from 36x48 to "just the right size for her face," or about 14x11 inches.

Next, to create the smooth, vignetted transition from highlight on the subject's face to shadow on the left, Welch placed black netting between the light and the model. This cut the overall light, softened it, and produced a bit of negative fill by reflecting black back onto the set.

The most significant effect of the netting, though, came when the photographer tilted it slightly. This feathering caused the light to fall off more quickly from right to left, increasing the vignetting on the left side of the frame and drawing attention to the model.

■ CONTRASTING COLOR TEMPERATURES

Because the softbox was supposed to suggest the slight blue tint of the television light, Welch hired a red-haired model. By lighting her with bluish daylight, and surrounding her with cool tones (green sofa, blue blouse), Welch could use the contrasting color temperatures (which he later enhanced in postproduction) to attract attention to her auburn hair, pink complexion, and riveted facial expression.

■ FINE-TUNED EXPOSURE

By slightly overexposing the shot, Welch also managed to draw our eyes to the brightly lit face, which his makeup artist styled to hold detail, despite the overexposure. *—Peter Kolonia*

STEPHEN AUSTIN WELCH

Stephen Austin Welch is based in San Francisco, and his clients include Corona, Levi's, Adobe, Best Buy, Intel and Microsoft. For more of his work: saw-art.com and www.knsaw.com.

The photographer used a Hasselblad H1 camera with Leaf Aptus digital back and Hasselblad 50–110mm f/3.5–4.5 zoom lens set to 90mm. His exposure was 1/250 sec at f/7.1, ISO 100.

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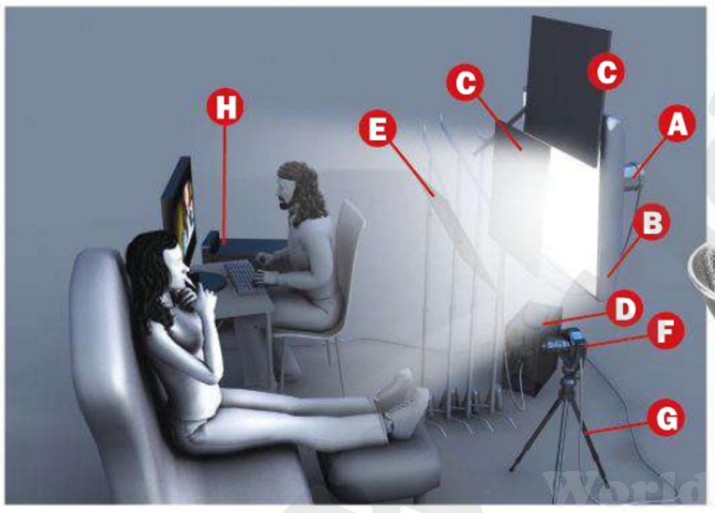
MIMICKING TV LIGHTING

SIMPLE ▬▬▬▬▬▬▬▬▬▬ COMPLEX



KRIS HOLLAND/MAFIC STUDIOS (ILLUSTRATION)

To create a light source that suggested his model was illuminated by a television screen, Welch flagged the output of his Profoto head (A) and Chimera Pro II Lightbank (B) with two Matthews light baffles (C). He juiced the head with Profoto's Acute 2 2400 power pack (D) and fired it with a set of PocketWizard Plus II transceivers (not shown). To feather, soften, and dim this illumination, he placed Matthews netting in the lightpath (E). Welch mounted his Hasselbald H1 camera and Leaf Aptus back (F) on a Gitzo Series 5 tripod (G) and tethered them to an Apple Mac Pro tower (H). The shoot took place in an actual hotel room and—though not illustrated here—the camera was positioned in the bathtub.

THE GEAR

Profoto Pro flash head **($2,049, street)**

PocketWizard Plus II transceiver **($169, street)**

Medium-sized Chimera Pro II Lightbank **($197, street)**

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The New Basic

Master the revamped RAW conversion dialogue in Adobe Lightroom 4

THE BEST RAW conversion method for both Adobe Lightroom and Adobe Camera Raw (they share the same conversion engine, so they use the same tools) was never obvious. Reasonably enough, you used Blacks to set the black point, but, oddly, used Exposure to set the white. And to do it properly, you needed to hop around among the sliders.

Lightroom 4 has a new Basic panel; Adobe Camera Raw will soon follow suit.

But in Lightroom 4 (reviewed on page 98), the new Basic panel takes a simpler, top-down approach. A revamped Exposure now handles midtones. Blacks still sets the black clipping point, but a new Whites slider sets the white point. Individual Shadows and Highlights sliders brighten the darkest areas and restore tone to the lightest, while leaving midtones alone.

Each of the sliders appears as a scale, with zero at the center. Adobe's default adjustment begins at zero, so now you can always tell whether a slider has been moved—and by how much.

Here is how the process works on an image with a wide range of tones. Whether you are new to Lightroom or an old hand, you'll catch on fast. *—Debbie Grossman*

DEBBIE GROSSMAN

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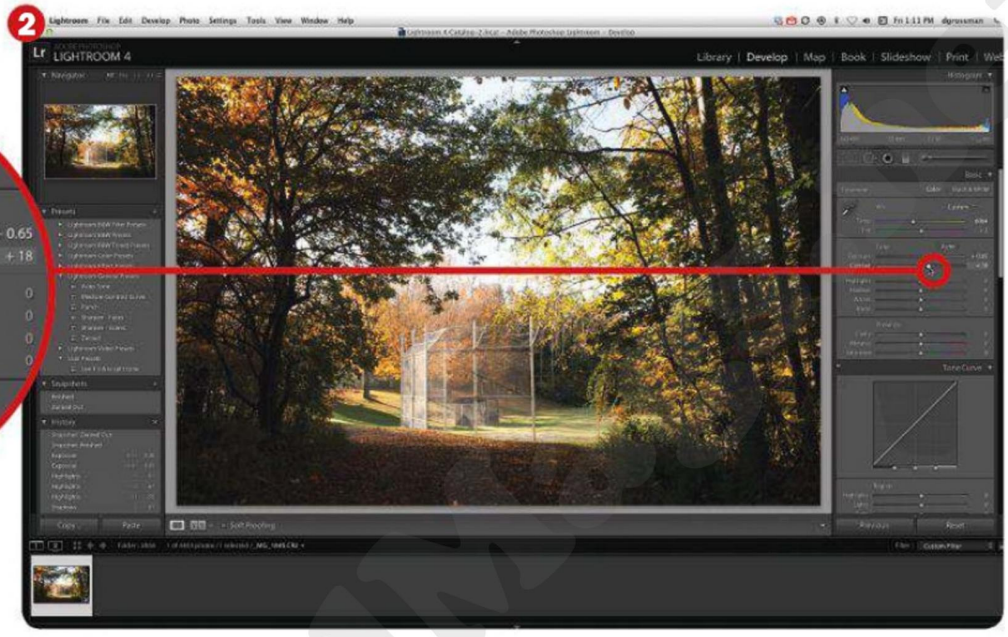
SIMPLE COMPLEX

Step 1

Before you begin your conversion in the Basic panel, scroll down to Lens Corrections. **Check the box to Enable Profile Corrections.** If your lens has a profile made by Adobe, or if you've added one on your own, try it. Or use the Manual corrections. It's useful to do this before attending to basic adjustments because Lens Corrections (vignette removal, in particular) can really change the look of your image.



The Exposure slider functions more logically in Process Version 2012.

Step 2

Now go back to the Basic panel. **Adjust the Exposure slider first.** Unlike the other sliders, which work on a scale of –100 to 100, Exposure is measured in increments of stops. In earlier versions, Exposure set the white point, but now it works on midtones and will no longer clip your highlights. Note that as you adjust any slider, you'll see the tones you're affecting highlighted in the histogram. Next, use the Contrast slider to dial in the right amount of contrast.

F.Y.I. NEW PROCESS

The newly revamped RAW conversion method in both Lightroom 4 and ACR is called Process Version 2012. If you converted an image using an earlier version, you'll see an exclamation point icon in the Develop module. Click it to update to the current version, but beware that it will likely change the look of your image. Before updating, consider making a Virtual Copy of your original.

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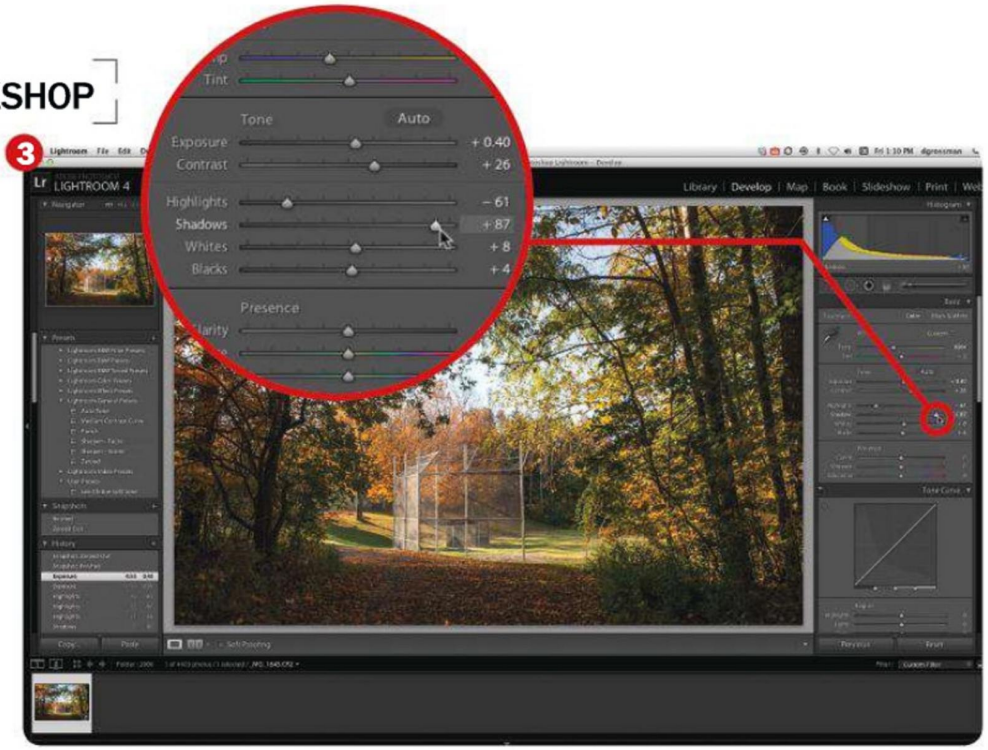
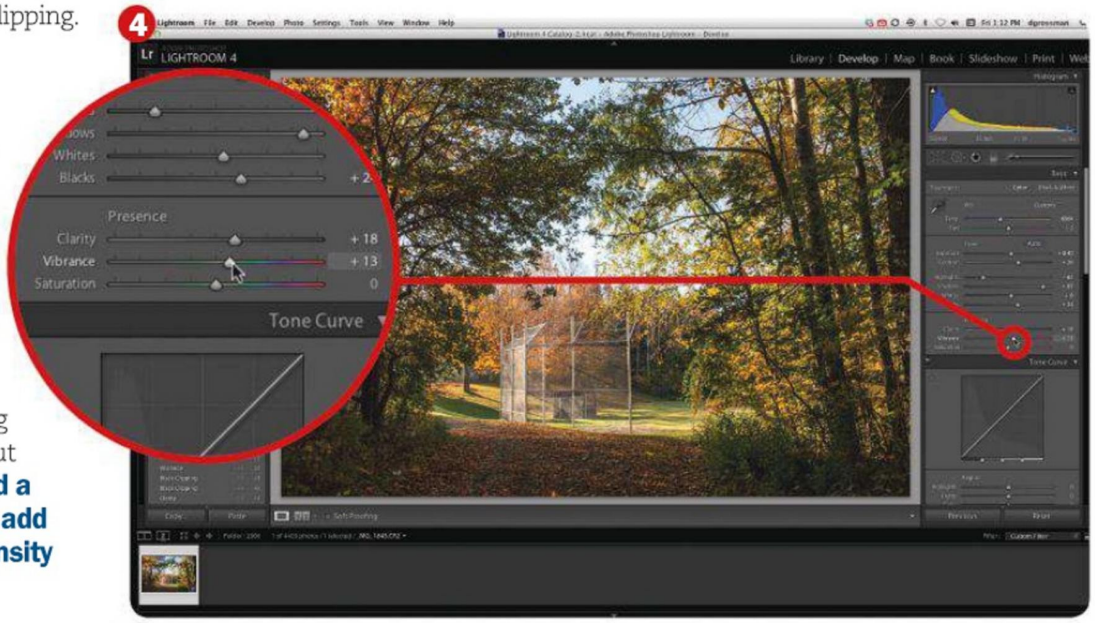
Step 3

Any RAW conversion is a balancing act, as you work to get the best range of tones; whether you move Highlights or Shadows next depends on your image. Here, the shadows need so much brightening that it makes sense to adjust them first. **Move the Shadows slider to the right to bring back the detail in the foreground.** Shadows is the slider most similar to the old Fill Light, but now it's really focused on shadows and won't affect midtones. Move the Highlights slider to the left to bring back more detail in the grass and tone in the sky. Finally, adjust Whites and Blacks to control clipping.



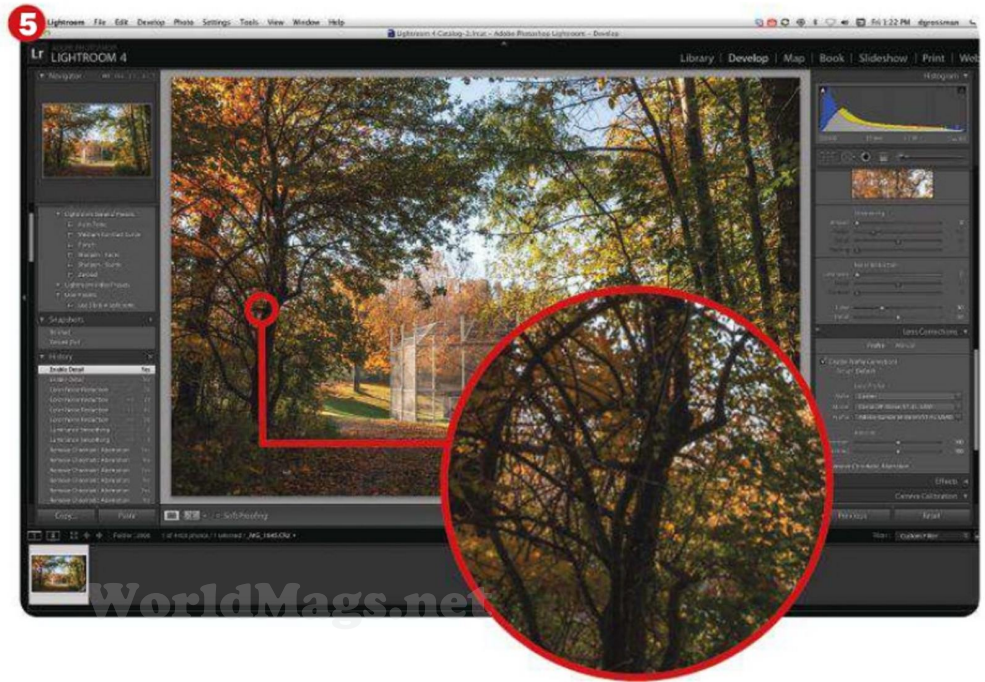
Step 4

The Presence section has been upgraded and revised, too. Clarity, with its ability to add contrast and definition to midtones, is a popular adjustment, but it used to add ugly haloes if cranked up all the way. Now you can take it all the way to 100. Doing so will net an HDR-like look, but it won't be overly crunchy. **Add a little Clarity for punch, then add Vibrance to bring more intensity to this picture's colors.**



Final Step

Adding the requisite amount of brightness revealed a whole lot of noise. So head down to the Detail tab and dial it up to add as much noise reduction as necessary. If some areas need more, you can now use the Adjustment Brush for localized noise removal. **Next, check the box in the Lens Corrections tab to remove Chromatic Aberration.** These backlit trees really need it. In Process Version 2012, the adjustment is no longer tied to lens correction, and does a much better job on its own.



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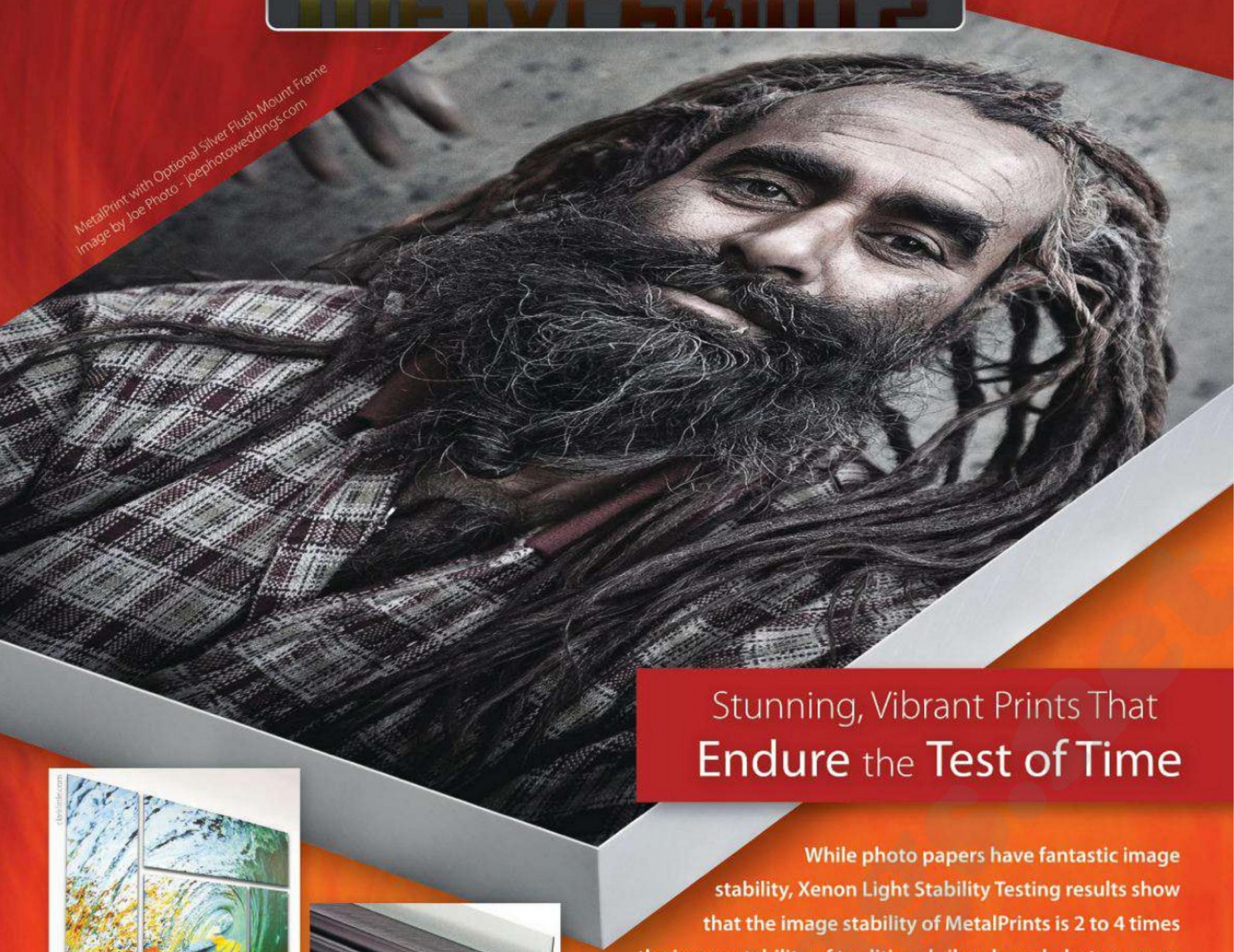
MetalPrints



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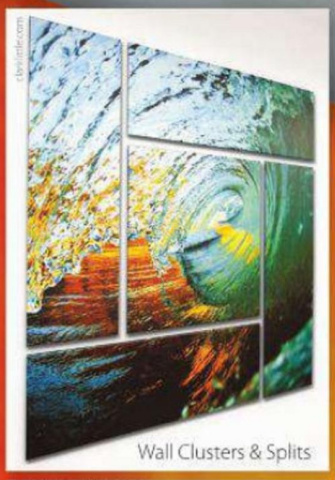

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Set Building

Can't find a good subject? Make one!

A RITE of passage occurs when you move beyond photographing what you see and begin to actively manipulate a scene or subject to produce better photos. Some photographers go even farther, building their subjects from scratch. Dwight Eschliman created the photographic time capsule shown here—a note-perfect facsimile of a family room from the 1980s. As Eschliman jokingly explains it, he and his San Fransciso-based crew of designers did it "because we were looking for an excuse to listen to Journey."

To see a clever video Eschliman made in this set, visit eschliman photo.com.

Why construct an entire room? "We wanted to shoot on location, but couldn't find the right room," Eschliman answers. "It needed to be intimate, but with a 16-foot ceiling.

DWIGHT ESCHLIMAN STUDIO; COREY EVANS, STYLIST; BRETT BACHTLE, SET BUILDER; VANESSA CHU, ASSISTANT; BROOKE ROGERS, POSTPRODUCTION

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SIMPLE COMPLEX

Eschliman shot with a Hasselblad H1, now replaced by the H4X (A), outfitted with a Phase One P65+ digital back and 35mm f/3.5 HC Hasselblad lens (B). He lit the set with two Broncolor 575 HMI lights (C).

Step 1

Design and build your set. "We first mapped out the size of a typical family room of the '80s as we remembered them," says Eschliman. Erecting the panelled walls on a framework of two-by-fours is fairly easy. Concern yourself only with what the camera can see.

Step 2

Gather props. Eschliman's stylist populated the set with vintage items. "We wanted brown carpet and brown wood paneling in a room filled with everything '80s, from spider plants to a hamster ball," says the photographer.

Step 3

Hang the lights. Because he and his crew were shooting video as well as stills, Eschliman opted for HMI continuous lights. He placed two orange-gelled Broncolor HMI units centrally over the set, aiming one upward at a white ceiling for overall fill, and the other downward to mimic a central ceiling light. He then added lamps to create pools of tungsten light for authenticity and lighting texture.

Step 4

Mount the camera. Eschliman positioned the wirelessly fired still camera on the ceiling about 16 feet above the floor, presetting focus and a starting exposure.

Final Step

Bracket your exposures. This HDR composite of bracketed exposures was difficult because the camera could jiggle between shots. "Perfect pixel-for-pixel matching [between exposures] is a beautiful thing," he laughs.

That proved hard to find." He needed the height to shoot straight down and capture the full space.

Of course, the underlying reason Eschliman built the room was to build his portfolio. The photograph shows off his studio's impressive project management skills and the teeming fertility of their combined imaginations.

These are excellent reasons to try to "build" instead of simply "take" your next photo, too.

—Peter Kolonia

WorldMags.net

MONTANA

& YELLOWSTONE NATIONAL PARK

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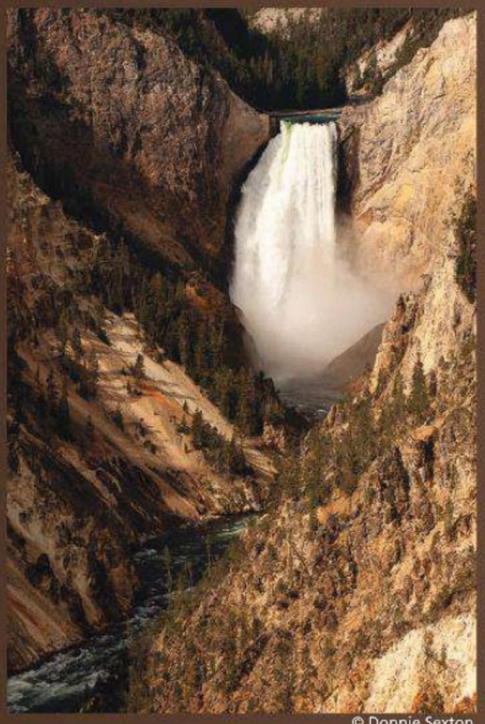
SEPTEMBER 18–23, 2012



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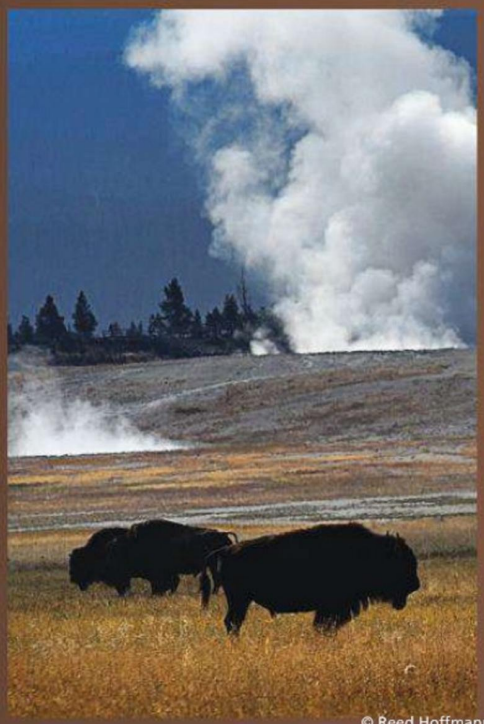

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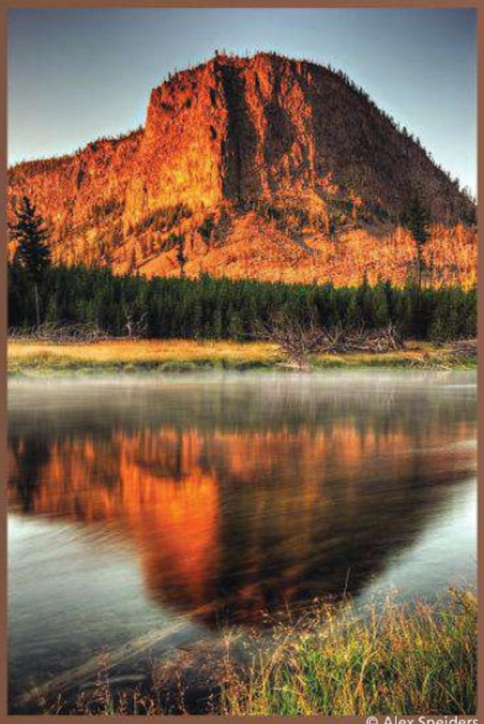

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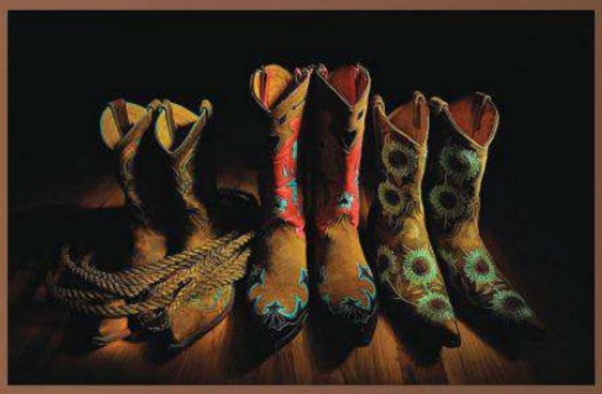

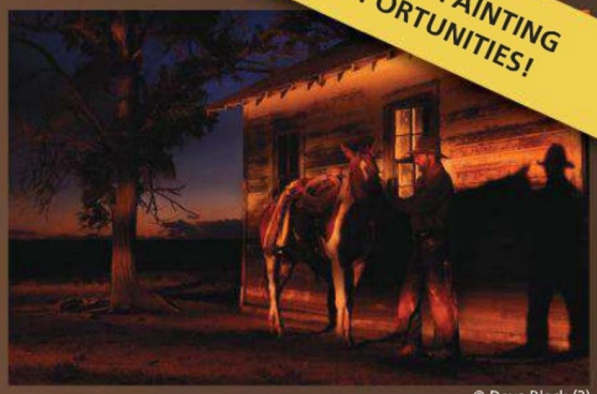

© Dave Black (3)

Join us in Montana, land of the big sky, where the photo opportunities are as endless as the horizon is wide. With Nikon professional photographers David Tejada, Bob Smith and Dave Black at your side, learn the ultimate photo tips and techniques to capture all the beauty this breathtaking locale has to offer. After the sun goes down, head out to learn the art of light painting. This creative lighting technique involves long-exposure photography and illuminating a subject using mobile light sources, providing an ethereal, unique mood to your night photography.

Up early for sunrise in Yellowstone National Park, capture the blazing sky as broad strokes of oranges and golds emerge over the pristine Madison River. Prepare for a more active scene at legendary Old Faithful, the natural geyser so named for its reliable eruption several times a day. Yellowstone boasts man-made marvels as well, as seen in Old Faithful Inn, an immense hotel built over a century ago of logs and stone. Take advantage of this historic space to enrich your interior and architectural photography.

On our visit to the Upper and Lower Falls of Yellowstone Grand Canyon, use this spectacular force of nature to play with varying viewpoints—zoom in or use a wide angle to capture the powerful rush of the waterfalls against the stunning backdrop of the canyon.

In a place of such history, it seems fitting that we turn our lenses to Nevada City and Virginia City, local ghost towns. Enjoy the chance to photograph models dressed in period costumes and scenes as they may have appeared in years past. Wildlife images await you at the Grizzly and Wolf Discovery Center where you can get up-close with these legendary creatures.

A day at the historical Elkhorn Ranch sets the stage for the quintessential ranch life. With cowboys, horses, western tack and quaint log cabins, there is no shortage of subject matter to focus on.

You won't want to miss all the brilliance and grandeur Montana, along with Yellowstone National Park, has to offer. Sign up today!

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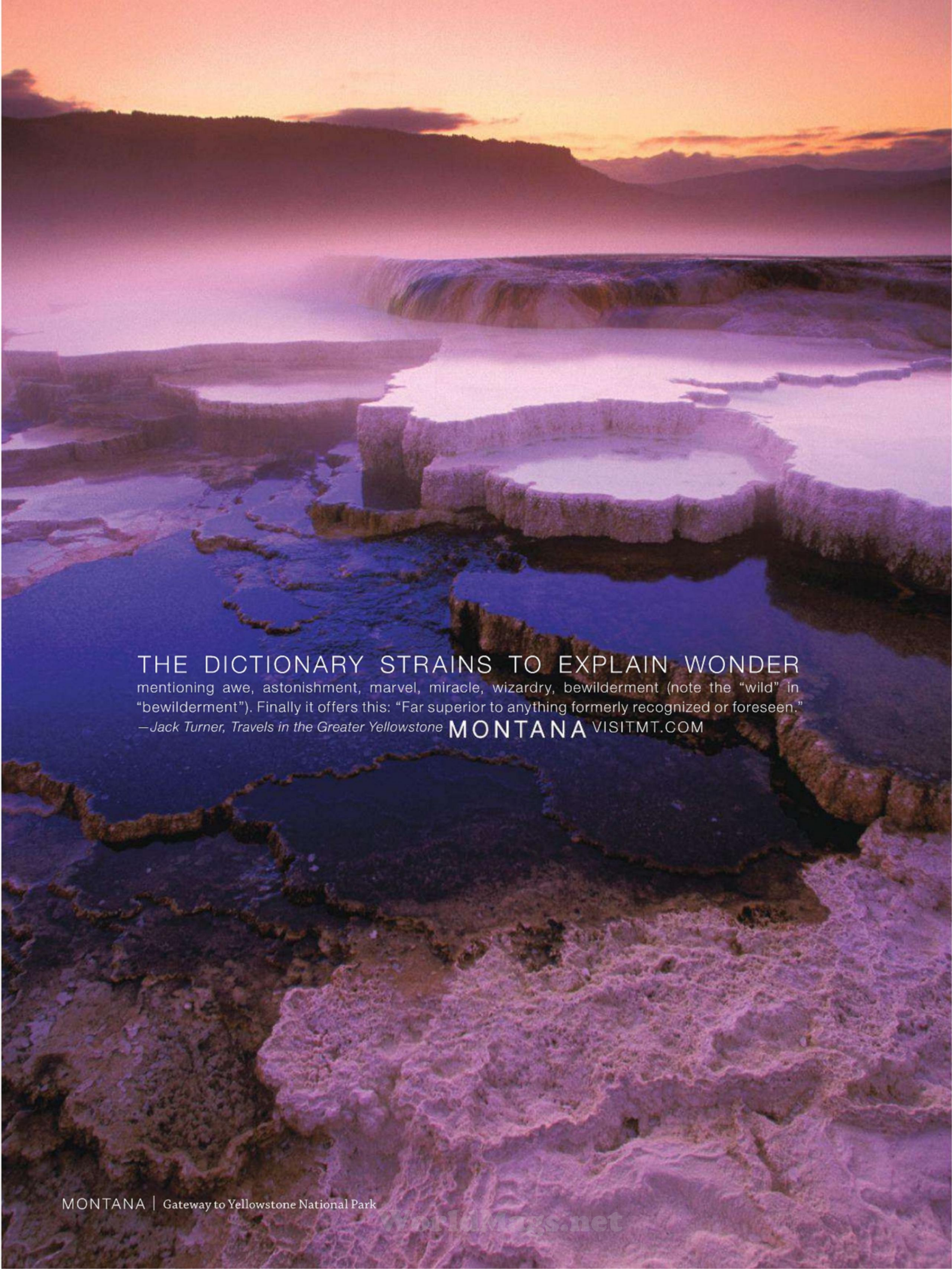
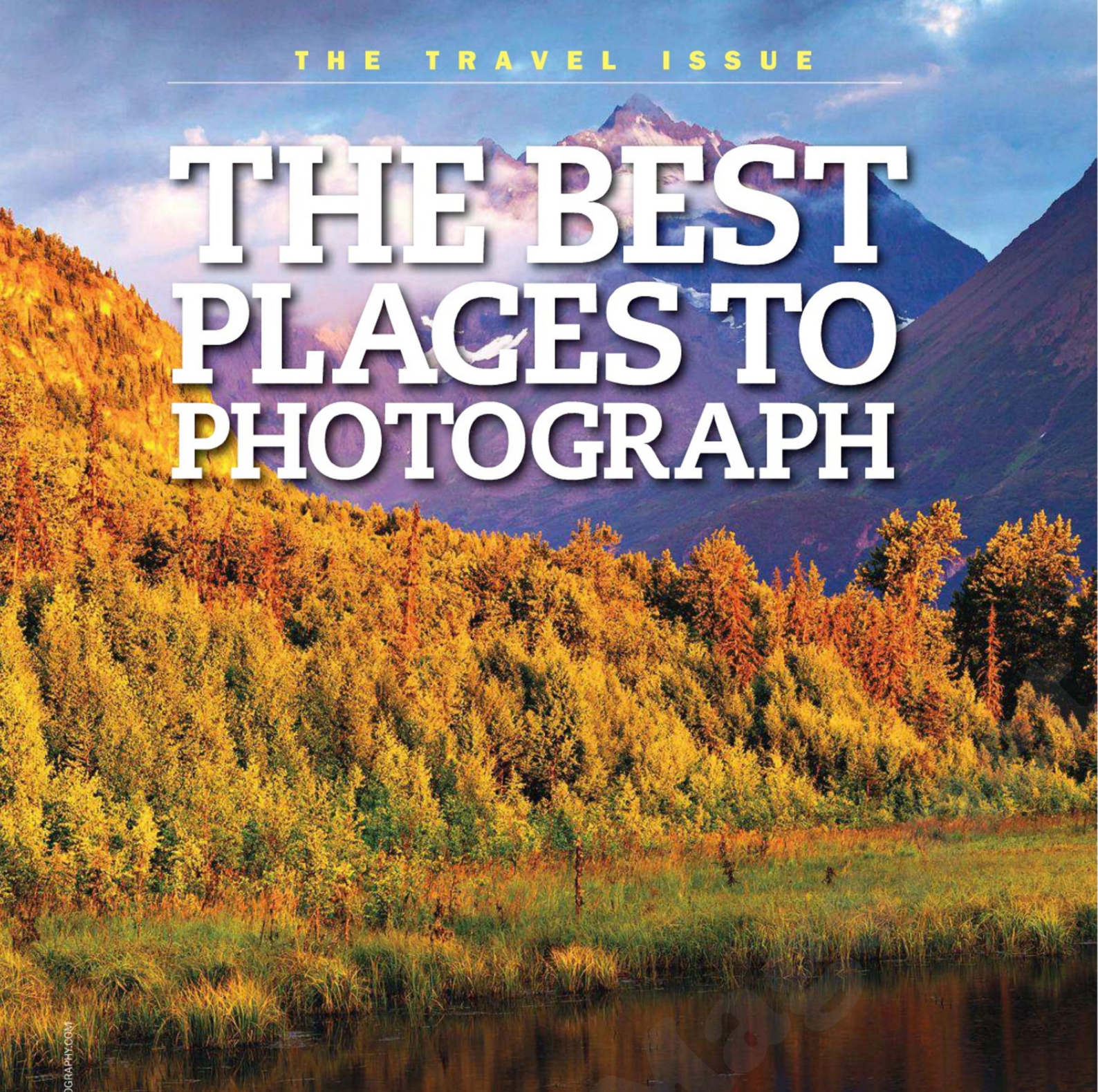

THE DICTIONARY STRAINS TO EXPLAIN WONDER
mentioning awe, astonishment, marvel, miracle, wizardry, bewilderment (note the "wild" in "bewilderment"). Finally it offers this: "Far superior to anything formerly recognized or foreseen."
—Jack Turner, Travels in the Greater Yellowstone
MONTANA VISITMT.COM
MONTANA | Gateway to Yellowstone National Park

THE BEST PLACES TO PHOTOGRAPH



MICHAEL DEYOUNG, WWW.MICHAELDEYOUNGPHOTOGRAPHY.COM

You've photographed Paris and San Francisco and the Taj Mahal—or if you haven't, you know you want to. So we enlisted a slew of experienced travel photographers to help identify less famous, but equally photogenic, alternatives. What makes a great travel photo? We asked three pros to send us their single favorite travel shot. Plus, we have tips not only for what to shoot but what gear to bring and how to pack it. *Bon voyage!*

By Lori Fredrickson

CHUGACH STATE PARK, ALASKA Michael DeYoung shot Polar Bear Peak with a Canon EOS-1Ds and 70–200mm f/4L EF lens; 0.3 sec at f/11, ISO 100.

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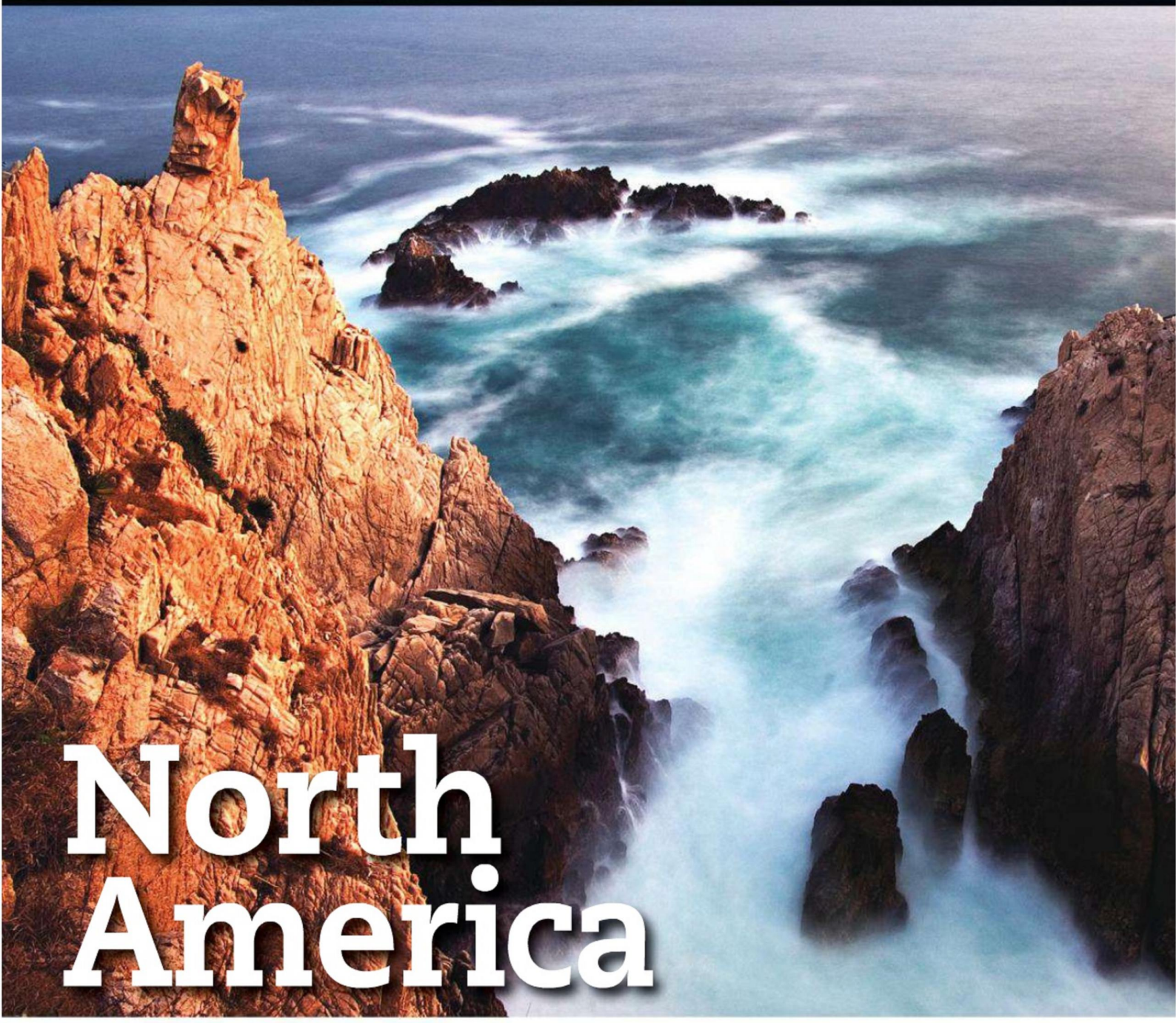

North America

Canada, Mexico, and the United States offer a mix of terrain, climate, and culture you could take a lifetime to capture

Maruata Bay, Mexico

INSTEAD OF PUERTO VALLERTA

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For great coastal shots of Mexico without all the tourism, head down to the Michoacàn state and rent a bungalo in Maruata. Says Ethan Welty (weltyphotography.com), "This fishing village is known as a hippie haunt, but it has an amazing amount of image ops," from cliffs to wetlands to birds and sea turtles. "Maruata is a protected nesting site for the [Pacific green] turtle, and by volunteering for the local conservation program, you can capture [the turtles] nesting eggs close-up."

Must-get shots: Waves crashing against cliffs; uncluttered beach sunsets; fishermen at work as pelicans swoop down; sea turtles making nighttime nesting trips.

Info: turismomichoacan.gob.mx (in Spanish only).

SEA STACKS, MARUATA BAY, MEXICO Ethan Welty shot at sunset using a tripod-mounted Canon EOS Digital Rebel and 18–50mm (at 18mm) f/2.8 Sigma lens; 30 sec at f/16, ISO 100.

ETHAN WELTY/ AURORA PHOTOS

Chugach State Park, Alaska, U.S.

INSTEAD OF DENALI NATIONAL PARK

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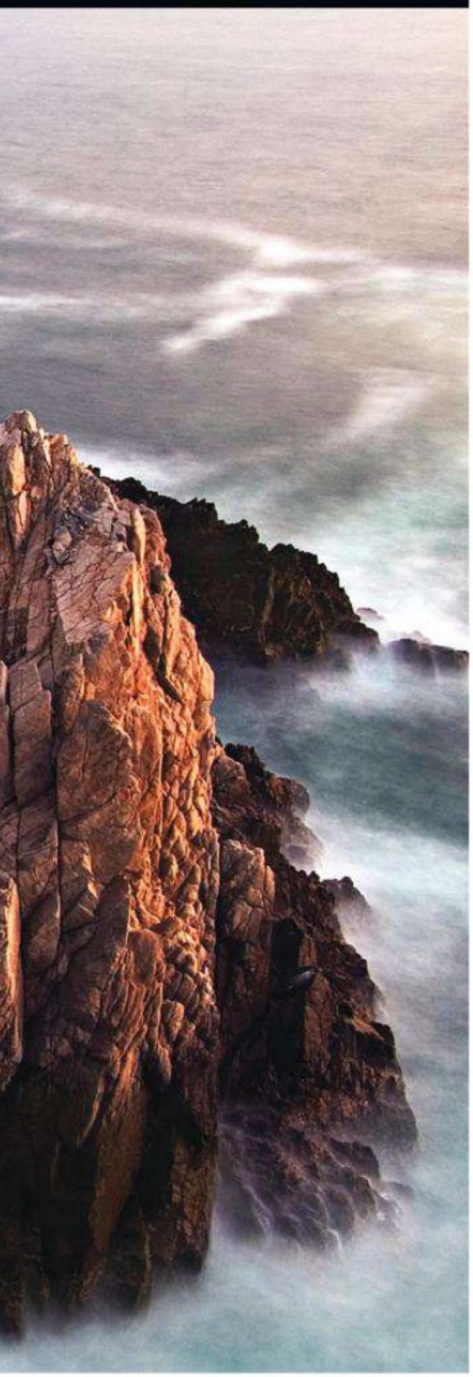
Dreaming of Alaska? "Chugach State Park, just outside of Anchorage, has an amazing number of landscape and wildlife photo ops," says photog-

PRICE: $-$$$ SEASONS: GETTING AROUND:



PETRO-GLYPHS, COMB RIDGE, CEDAR MESA, UTAH This pre-Columbian artwork (dubbed "The Procession Panel") by the Anastazi people is chipped into the rock, not painted. Chris Noble used a Canon EOS 5D Mark II and 17–55mm f/2.8L Canon EF lens zoomed to its widest. Exposure: 1/125 sec at f/5.6, ISO 200.

CHRIS NOBLE

rapher Michael DeYoung (mdphoto.com). And it's much more accessible than the famous Denali National Park.

At Chugach you'll find lakes nested in its mountainous terrain, marshlands filled with swans and migrating birds, views of Anchorage from the hike up the Glen Alps, spawning salmon, and beluga whales off the coast during July and August. Drive up by Turnagain Arm Pass, particularly in fall and spring, to capture its tidal bore, a wall of water created by the gap between high and low tide. DeYoung says only one other spot in North America has bigger fluctuations. **Must-get shots:** Crescent or Mirror Lakes amid mountains; swans at sunset at Potter Marsh; beluga whales in season from pullouts on Turnagain; from the Bird Point pullout, surfers riding bore tide. **Info:** dnr.alaska.gov/parks/units/chugach

Cedar Mesa, Utah, U.S.

INSTEAD OF MESA VERDE

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To capture Pueblo ruins and cliff dwellings in the southwest United States, photographers often flock to Colorado's Mesa Verde, but its lesser-known neighbor in Utah can give you similar photo ops—without the unseemly crowds. "Cedar Mesa is filled with Anasazi ruins, as well as stunning canyon trails, more widely scattered throughout the canyon," says Chris Noble (noblefoto.com). You will want GPS, a four-wheel drive vehicle, maps, and permits from the park's office to aid your quest for canyon vistas. **Must-get shots:** Monochromatic, textured images of Anasazi cliff dwellings and rock paintings; sunset or long-exposure nighttime shots of its dramatic canyons. **Info:** www.nps.gov/cany/naturescience/cedarmesa.htm

San Ignacio, Baja California Sur, Mexico

INSTEAD OF PRINCE WILLIAM SOUND, ALASKA

$

Heading south instead of north for whale watching affords you a totally different setting for your images. "Laguna San Ignacio is a sanctuary for the Pacific gray whale, and on boat trips on the water, whales will come right up and play with you for hours," says Welty. Staying in San Ignacio lets you capture the colonial Mexican town set within a lush, green, date oasis, as well as visit nearby Sierra de San Francisco to shoot its prehistoric pictographs built into the rock.

Road Trip Tips

- **Gear up.** GPS is a must-have for exploring Cedar Mesa and Saskatchewan; four-wheel drive comes in handy in Utah.
- **Mind the rules.** To shoot the UNESCO-protected pictographs in Sierra de San Francisco, arrange permission in advance with a representative in town; in Cedar Mesa, get permits for certain Anasazi ruins through the park's office.
- **Pack your filters.** You'll need split neutral-density filters to tame high contrast in your park landscapes. And a polarizer will help you cut glare and manage reflections.
- **Stay alert.** No matter where you go, keep your personal safety in mind and keep an eye on your gear.

WorldMags.net

Must-get shots: Close-ups of whales frolicking near your boat in the laguna; wide-angles of the well-preserved Misión de San Ignacio; rock paintings in sunlight or light-painted after dusk.
Info: discoverbajacalifornia.com

Oregon Road Trip, U.S.

INSTEAD OF MOUNT RAINIER

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For great coastal, mountain, rainforest, and desert images, you might plan separate trips to the North- and Southwest. But visit Oregon, and you can capture all four in one day. With a base in Portland, a road trip from Cannon Beach or Astoria up to Mount Hood, then down through the temperate rainforest, lands you in the desert of John Day National Monument near Fossil in hours.

Stretch your trip out and spend a day or two in each location—and make time for all three of John Day's parks, including the rainbow-striped Painted Hills and the equally stunning cyan cliff beds of the fossil-filled Blue Basin.

And add a day to drive up to Crater Lake for gorgeous shots of a caldera lake in a collapsed volcano.

Must-get shots: Stormy days on the dramatic, rocky coastline; the snow-capped peak of Mount Hood rising through wilderness; wildflowers or waterfalls in Mt. Hood National Park; sunset or sunrise magic hours to capture the colors of Painted Hills and Blue Basin.
Info: oregon.gov/visitoregon.shtml

Route 1, Maine, U.S.

INSTEAD OF THE INLAND HIGHWAY

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Although northwest Maine's Acadia National Park beckons, don't take the highway from Portland to Bar Harbor—extend your trip by taking coastal Route 1 and exploring the side roads. Lighthouses abound, and ferries serve the many islands from locations such as Pemaquid Point. Take a puffin- or whale-watching detour in season, and capture the unique culture of island villages and harbor life. Maine's 32 state parks include Camden State Park, off the drive upstate, which offers scenic views from Mount Battie and an explosion of autumn colors.
Must-get shots: Historic lighthouses on rocky coastline; lobster-trapping in harbor towns; scenic churches with Cadillac Mountain in the distance; puffins and whales in season; Camden's fall panoramas.
Info: www.visitmaine.com

OLD RANCH, VAL MARIE, SASKATCHEWAN
Sunrise and mist soften the scenic grasslands captured by Eric Lindberg. He mounted his Canon EOS 7D with 10–22mm f/3.5–4.5 Canon EF-S lens on a Kirk Enterprises ballhead on a Gitzo tripod. Exposure, with lens zoomed to 22mm: 1/5 sec at f/ 4.5, ISO 100.

ERIC LINDBERG

Saskatchewan, Canada

INSTEAD OF ALBERTA

$-$$ ✿✸✸ 🚗

Landscape shooters flock to Banff National Park in Alberta for its mountains and lakes. Far fewer take the time to explore the photo ops in the province next door. "Saskatchewan has miles of rural back roads where tourists rarely venture, that lead to hidden gems—old farms and homesteads surrounded by grasslands, acres of yellow canola flowers in the summer, old battlefield sites in the Northwest," says Eric Lindberg (ericlindberg.com). "There's a timeless, old-prairie feel to the area that you rarely find elsewhere."
Must-get shots: Rural farms amid grasslands; prairie ponds and lakes; midsummer canola blossoms; the bridges of Saskatoon at dusk.
Info: sasktourism.com

Memphis, Tenn., U.S.

INSTEAD OF NASHVILLE

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If you've captured the country side of Nashville, a four-hour drive to Memphis gives you a different side of Tennessee (and musical) history. Plus, you'll find a lot more to photograph than just Graceland and Beale Street: Shoot the arts district of South Main's storefronts and trolleys amid low-rise architecture with a gritty, Elvis-era vibe; head to Elmwood cemetery for old tombs beneath crepe myrtles and ancient magnolias. At night, bring your camera downtown for some colorful shots of honky-tonkin'.
Must-get shots: Painted brick storefronts; the Lorraine Motel, to honor Martin Luther King, Jr.; the old rails of the Frisco bridge by day and the lights of the Hernando De Soto on the Mississippi at night.
Info: memphistravel.com

WorldMags.net

MY FAVORITE TRAVEL PHOTO

Sudanese Refugees

MICHAEL FREEMAN DEPICTS WOMEN OF DARFUR

IN 2003, two friends and I decided to do a book on Sudan to counter the one-dimensional view people had of this huge and complex place. We spent two years, off and on, shooting around the entire country.

I took this photo in a refugee camp in a town called Tawila while the women were collecting food distributed by an NGO. Women in the Sudan wear a bright, colorful, cotton covering called a tobe. The cheerfulness of their dress seemed so contradictory to their situation, and I wanted to explore that.

To fill the frame with color and no distractions, I had to be high up, so I asked my driver to back up close to the small crowd of women, and I climbed on the roof. I used a telephoto and waited for someone to turn so I'd have a face set among the color. I like this young woman's pensive expression.

DARFUR REFUGEES, TAWILA, SUDAN
"This scene looks upbeat because of the colors, but, of coure, it's not," says Michael Freeman (www.michaelfreemanphoto.com). Camera data not available.

Photographing strangers is about how you engage with people. If you know what you want and behave professionally and courteously, most people accept what you're doing.

It's not enough to take a nice picture of a distant location. People want to see things they won't normally be able to see, and that means digging deeper and being more of a photojournalist than an observer with a camera. In a travel photo story, gorgeous landscapes have their place, but to me they are supplementary. Almost always, the real interest in a location is in the culture and the people.

—As told to Kathleen Davis

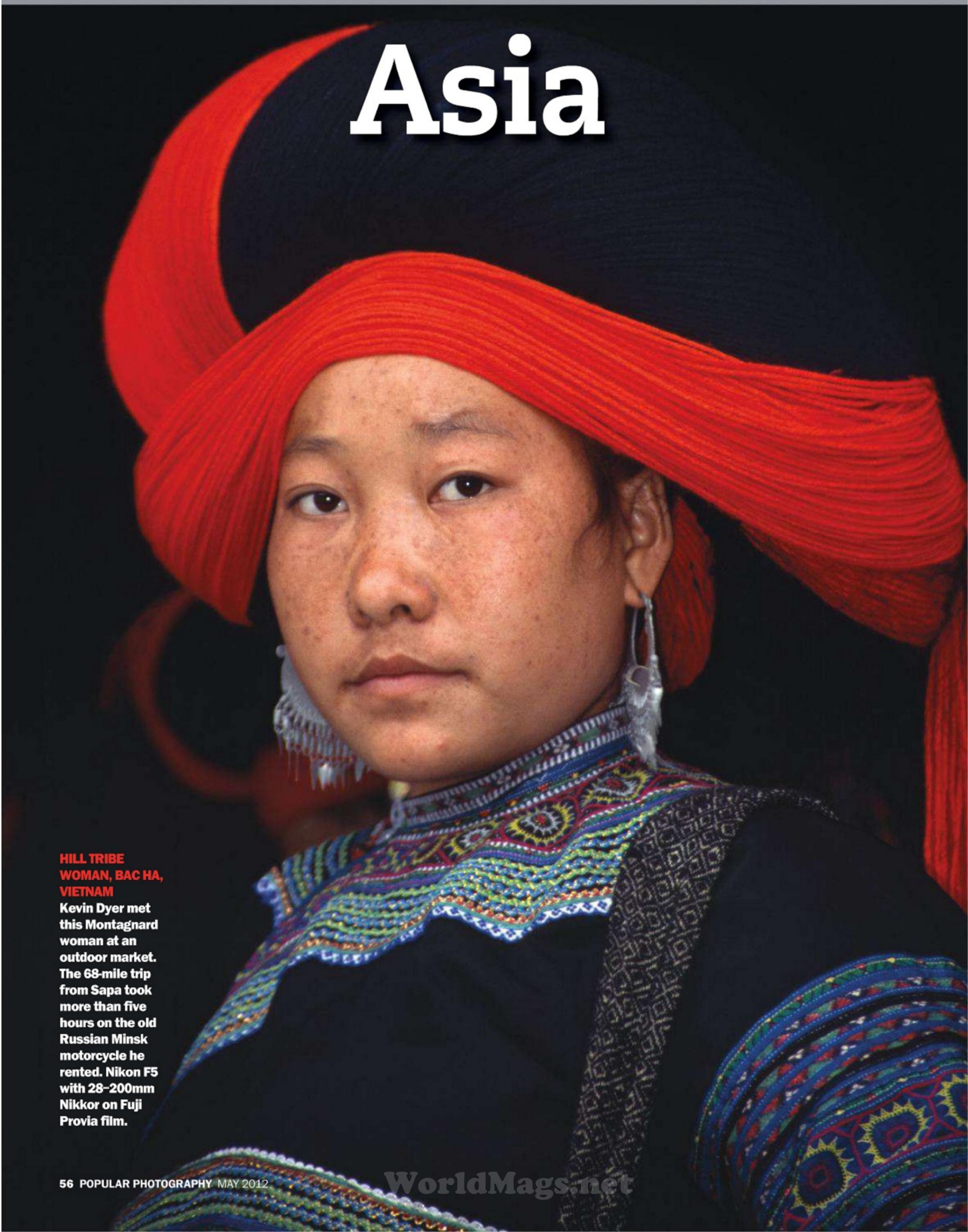
My Top Tips

- **Become a reporter.** Ask plenty of questions and tell the story of what makes the place tick.
- **Don't do tourism.** Really explore the place you are visiting.
- **Hire a guide.** Find reliable and likable guides, then spend time erasing their preconceptions of what you want to photograph.

MICHAEL FREEMAN

WorldMags.net

Asia



HILL TRIBE WOMAN, BAC HA, VIETNAM
Kevin Dyer met this Montagnard woman at an outdoor market. The 68-mile trip from Sapa took more than five hours on the old Russian Minsk motorcycle he rented. Nikon F5 with 28–200mm Nikkor on Fuji Provia film.

WorldMags.net

The world's biggest continent—even bigger once you include Pacific islands and archipelagos—offers tremendous diversity and an unending source of subjects for photographers of every stripe

ERIC LINDBERG

LUNCH, ANURADHAPURA, SRI LANKA Eric Lindberg stopped at a roadside cafe and recorded his spicy curry meal with a Canon EOS 7D and 10–22mm f/3.5–5.6 EF-S lens at 10mm; 1/125 sec at f/3.5, ISO 200.

Sapa, Vietnam

INSTEAD OF HANOI

$ $-$ $ $

Travelers to northern Vietnam can capture its lush landscapes and hill tribes from virtually anywhere. But going the distance to explore Sapa, in a remote northwest mountain area, lets you capture unique geography and a little-seen side of village life. "Sapa is home to the Hoang Lien Son range and the highest peak in Vietnam, Mt. Fansipan, and is filled with the strangest cone-shaped hills you'll ever see," says Kevin Dyer (aworldinfocus.com). "The peaks and valleys also create an incredible, exotic landscape diversity."

The villages of the local Montagnard hill tribes offer marketplace images and portraits of villagers in traditional attire: "The Montagnard people show status through clothing, headdress, and jewelry, particularly on market days," Dyer explains. "And unlike areas more affected by the monetary impact of tourism, you can get an authentic-feeling shot."

Must-get shots: Mountain panoramas; rivers splitting green valleys; portraits of traditionally clad villagers; colorful goods for sale.

Info: vietnamtourism.com

Sri Lanka

INSTEAD OF SOUTHERN INDIA

$ $-$ $

Sri Lanka's long history dates back to paleolithic settlements. Today, it offers a plethora of photo ops, both of ancient architectural treasures as well as modern culture. "You can fit in visits to Buddhist temples, gems such as the rock fortress of Sigiriya, and coastal fishing villages within a relatively short time frame," says Eric Lindberg. "Sri Lankans are incredibly friendly and will work with you in capturing the colorful local culture."

Must-get shots: Worshippers at Buddhist temples; fishing villages and portraits of fishermen along the coastline; sixth-century Catholic monasteries; close-ups of market wares and local cuisine.

Info: srilankatourism.org

Tirtha Empul, Bali, Indonesia

INSTEAD OF ULUWATU, BALI

$ $-$ $ $

Forget the gorgeous beach and hedonistic nightclubs: Photograph Bali's temples and culture of purification. Most visitors stop at the famed Tanah Lot, near Denpasar, or popular city destinations such as Ubud. But venturing farther, into villages of Central Bali, will lead you to the less self-conscious and more authentic feeling Tirtha Empul.

"The craftsmanship of this temple complex is amazing, and the locals who visit are very friendly—they're also very focused on their own purifications," says photographer Benny Haddad (bennyhaddad.com). "They'll generally act as if you're not there, or else smile and help show you how to do the rites."

Not far from Tirtha Empul, visit Gunung Kawi, an 11th-century temple complex comprised of rock shrines carved into cliff face.

Must-get shots: Worshippers making offerings or praying; wide-angles of the complex or close-ups of its intricate detail; the central purifying pool, surrounded by fountains.

Info: journeytobali.com

Asia Travel Tips

- **Prepare the paperwork.** Many sites in Nepal require a permit and daily fee. Have a travel agent arrange it in advance.
- **Know your limits.** Places reached only on foot often mean steep hikes—make sure you're in shape before you visit.
- **Protect your health.** Carry bottled water and iodine tablets to safely refill from areas without water purification.
- **Pack batteries.** Electrical blackouts occur in off-the-grid areas; bring backup batteries and extra memory cards.
- **Respect religious practice.** Buddhist temples and other prayer sites are generally open to being photographed—but do not disturb worshippers' rituals.

KEVIN DYER

PRICE: $-$ $ $ $ SEASONS: GETTING AROUND:

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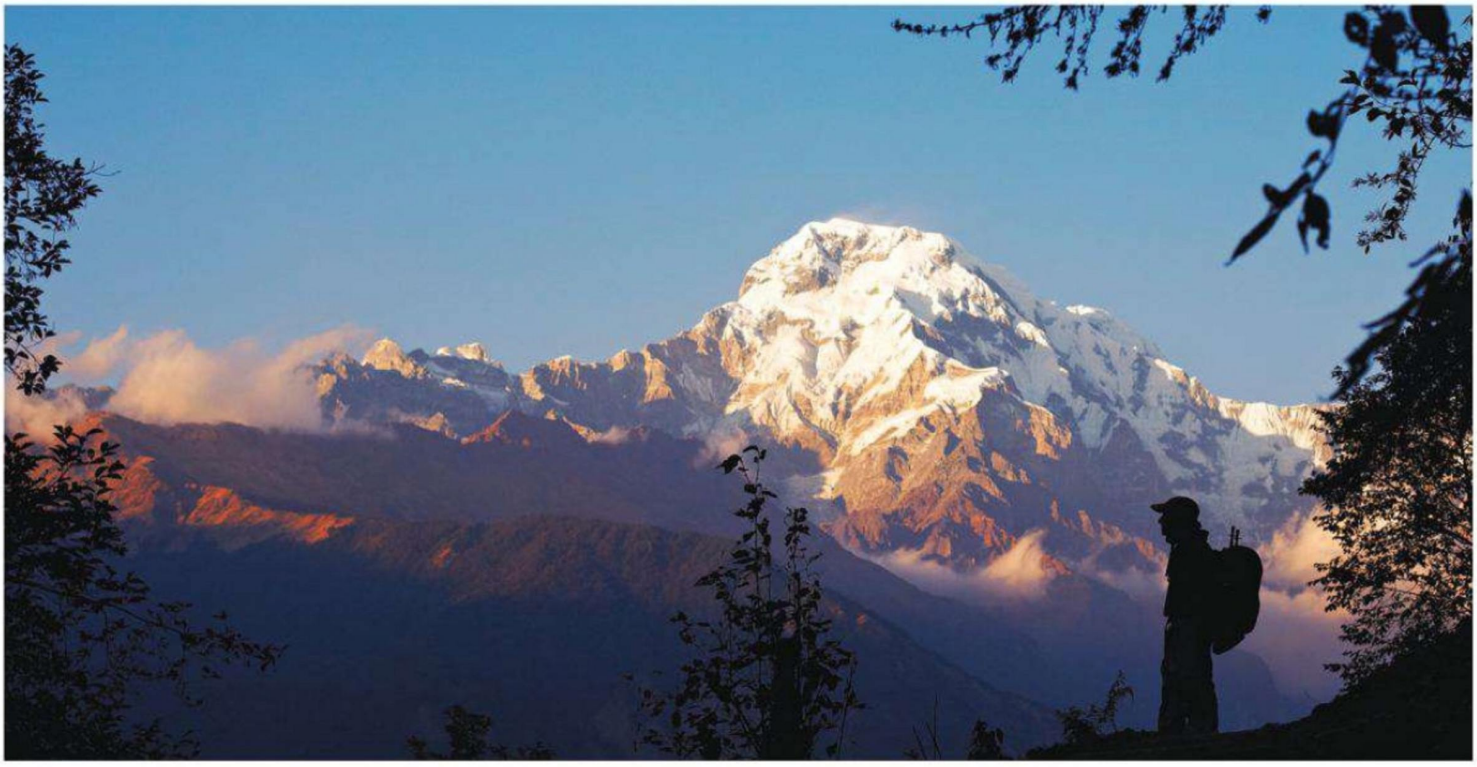


BENNY HADDAD

TREKKER, ANNAPURNA CIRCUIT
Benny Haddad depicted his guide, Shiba, in silhouette with the peak of Annapurna behind him. Canon EOS 5D Mark II and 50mm f/1.4 EF lens; 1/400 sec at f/5.6, ISO 100.

Yunnan, China

INSTEAD OF GUILIN, CHINA

$-$$$

Though the city of Dali is well worth photographing for its bustling Chinese street life and cable-car aerials up Mount Jizu, don't stick just within city limits. Travel the backroads to nearby villages to capture a more old-fashioned and traditional side of Yunnan culture.

Michael Freeman recommends nearby Weishan for street views of traditional village life, as well as architecture and courtyards dating back to the Ming Dynasty. A guided car trip here is about an hour and a half drive from Dali.

Willing to venture farther west? Heshun Township, located outside the small city of Tengchong, a former merchant trade stop, gives a glimpse into Chinese history in an incredibly well-preserved setting; with architecture and cobbled streets dating back 600 years.

Must-get shots: Daytime scenes of local activities such as mattress-making in Weishan; nighttime views of lit temples and streets; close-ups of the intricate detail in Heshun architecture; horse caravans entering the city or leading livestock down cobbled roads.

Info: www.weishan.cn.net

Annapurna Circuit Trekking, Nepal

INSTEAD OF MOUNT EVEREST

$-$$$

As majestic as all treks in Nepal are, those on the Annapurna Circuit are worth visiting now, before major road projects begun in 2010 by the People's Republic of China bisect the region. Get a guide and take the Ghandruk Trek or steeper Mustang Canyon Trek (formerly Tibet, now in north-central Nepal).

One of the lower descent points of the Kali Gandaki Gorge, among the deepest in the world, Mustang is a step back in time to a pre-industrial farming community. "You're able to photograph farmers working at high altitudes with no machinery, which is rare," says Chris Noble. Hikes are arduous and permits ($50 per day) cost more than on other treks, but the views are worth it.

Must-get shots: Cloud drifts rising towards snow-capped mountain peaks; farmers at work on plateaus; shale and sandstone formations along the canyon trail.

Info: welcomenepal.com

Ladakh, India

INSTEAD OF RAJASTHAN OR DELHI

$$

If your notion of India encompasses only crowded cities and the Taj Mahal, don't miss this former crossroads for Chinese/Indian trade routes known as the Kingdom of Monasteries. Ladakh lies between the Kunlun mountain range to the north and the Great Himalayan Range to the south. "Because of its strong Tibetan influence, Ladakh has a wide array of monasteries perched on mountains and cliffsides," says Noble. "And it also features enough moon-like desert landscapes, glaciated mountains, and river valleys to satisfy any northern India traveler."

Must-get shots: Wide-angle views of elevated monasteries such as mountain-top Thiskey and the Ridzong; panoramas of the nearby Ladakh and Zanskar mountain ranges; prayer flags and Himalayan villagers harvesting grain.

Info: incredibleindia.org

WorldMags.net

CHRIS McLENNAN

MY FAVORITE TRAVEL PHOTO

Wigman, Papua New Guinea

CHRIS McLENNAN PORTRAYS HULI CULTURE

A GOOD travel photo tells a story and helps give the viewer an insight into another world.

I took this image of a Huli Wigman last year in the Tari Highlands in a remote region of Papua New Guinea, where I was shooting for *Outside Magazine China* and a local travel company. I had a local guide and interpreter, so I could communicate and get access. My guide introduced me to this man and his brother, and we spent several days photographing them and their culture. The Southern Highlands is plagued with tribal fighting, which can make travel unpredictable and dangerous.

Huli Wigmen are the largest ethnic group in the Southern Highlands. They live scattered throughout valleys in gardens inside trenches with mud walls up to nine feet high. The women do most of the work, while men concentrate on displaying their finery and plotting war with each other. Body decoration is high art, and Huli men also wear decorative wigs woven from their own hair, as well as their wives' and children's hair. Flutes similar to panpipes are a popular form of entertainment.

It's important to approach photography differently when you are in someone else's home. Their culture and traditions must be respected. If I start a conversation before I ask to take a picture, things will be a lot easier. Most people want to help and are inquisitive about who I am and why I'm there.

—As told to Kathleen Davis

WIGMAN, SOUTHERN HIGHLANDS, PAPUA NEW GUINEA
For this portrait, Chris McLennan (cmphoto.co.nz) used a tripod-mounted Canon EOS-1D Mark IV and 50mm f/1.2L lens at 0.6 sec, f/14, ISO 200. "I used a slow shutter to give the waterfall the dreamy effect, and he managed to remain very still."

My Top Tips

- **Always** back up your images.
- **Before leaving home,** decide if you want to travel light or if you may want those "extra" lenses.
- **Get up early** for the best light.

WorldMags.net

Europe

Despite its long history of tourism, Western Europe still has plenty of less-photographed spots to discover

Umbria, Italy

INSTEAD OF TUSCANY

$ $-$ $ $ $

For the rolling hills and Renaissance churches of Italy, Tuscany may seem like an obvious choice—and it is for many travelers. Umbria, which offers many similar subjects, may be better for photographers. "In addition to the beautiful landscapes, the small towns and historic sites are less likely to be jam-packed," says R. Ian Lloyd (rianlloyd.com). All the easier to lose yourself in the cobbled streets and medieval architecture of towns such as Spello and Orvieto.

Must-get shots: Architectural details close up; fortress hill towns in the distance; poppies blooming between vineyards; classic still-lifes of food and flowers.

Info: umbriantravel.com

R. IAN LLOYD

BASILICA DI SAN FRANCESCO, ASSISI, ITALY
R. Ian Lloyd got Umbria's most famous church with no crowd. Canon EOS 5D Mark II with 16–35mm f/2.8L II lens set to 16mm; 1/25 sec at f/3.5, ISO 1600.

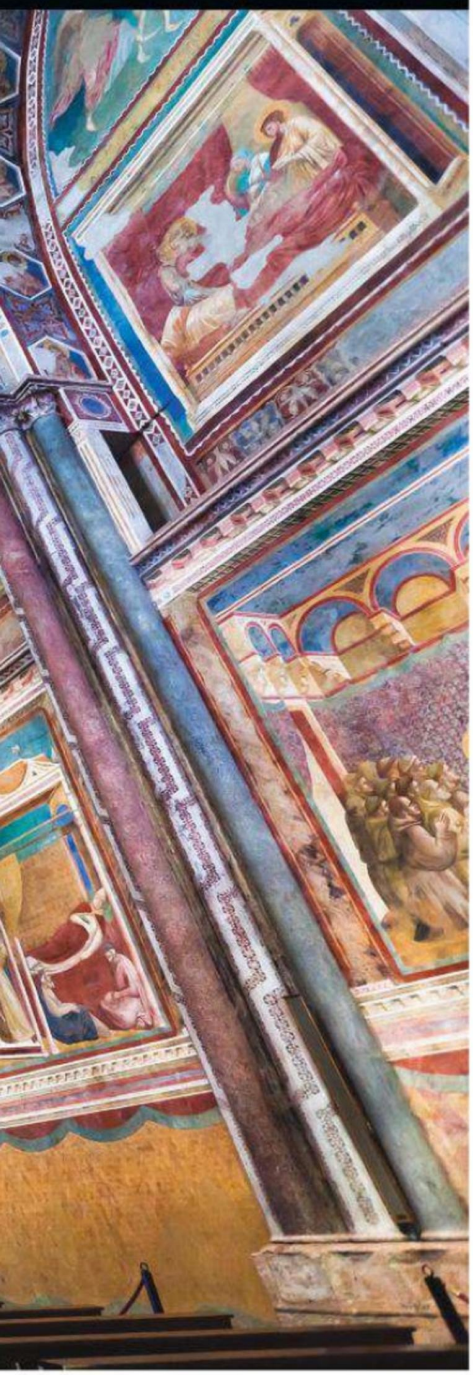
Swiss Wine Country

INSTEAD OF BORDEAUX, FRANCE

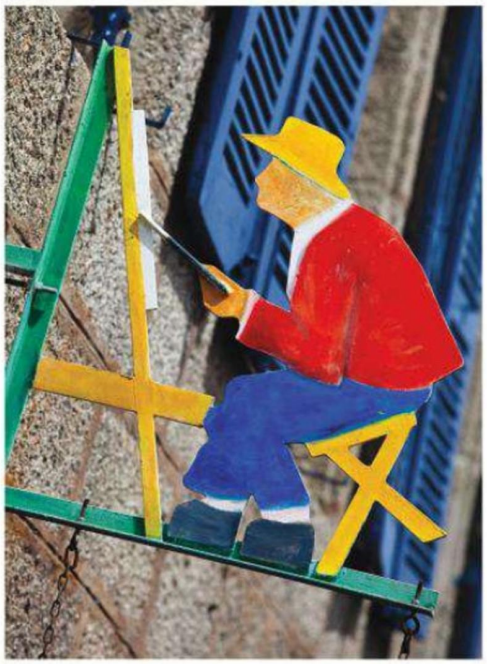
$ $-$ $ $ $

The vineyard landscapes of the hilly slopes of North Geneva in Switzerland offer similar opportunities to the most famous wine region of France—with a few less-familiar details. "The vineyard terraces of the Lavaux wine region won UNESCO

PRICE: $-$ $ $ $ SEASONS: GETTING AROUND:



JEN JUDGE



R. IAN LLOYD

CHATEAU DE CHILLON, LAVAUX
Jen Judge shot this Swiss castle with a Samsung TL500 zoomed to 24mm; 1/60 sec at f/3.1, ISO 80.

ARTIST'S SIGN, CONCARNEAU
In a Breton town, Lloyd got details with a 70–200mm f/4L Canon EF lens; 1/1600 sec at f/7.1, ISO 400.

Europe Insider Tips

- **Ask before shooting.** In all wine regions, be sure to seek out the smaller vineyards and get to know the local wine growers before taking photos.
- **Get closer.** Adding a macro lens as well as a telephoto to your kit offers the chance to get the smallest details of beautifully textured historic architecture.
- **Combine interests.** The Lavaux region hosts two major jazz festivals: In July Montreux draws huge crowds, but the more offbeat Cully festival in spring lets you capture wine country and live music at the same time.
- **Avoid August.** Europe vacations and tourists take over.

World Heritage status in 2007," says photographer Jen Judge (jenjudge.com). "In Switzerland, you can capture French, German, and Swiss culture all at the same time."

Must-get shots: The vineyard terraces of Dézaley, with views of Lake Geneva and the Alps; the medieval center and gothic cathedral of Lausanne; rows of pastel buildings along the Montreux waterfront; Chateau de Chillon on Lake Geneva.

Info: www.myswitzerland.com/en/unesco-world-heritage-lavaux2.html

Brittany, France

INSTEAD OF THE SOUTH OF FRANCE

$ $-$ $ $

Stop emulating the Impressionist painters in the soft, hazy light of the Midi. Head to Brittany to capture scenic details in the sharp, fresh light of the north. "The north of France also has vineyards and countryside with thatched cottages, but, unlike inland regions, it has a rocky coastline and fishing villages," says Lloyd. "And it's easier to get lost in small-town life without the presence of many tourists."

Must-get shots: Tugboats plying rivers through villages; historic lighthouses on rocky shores; medieval buildings in the countryside; cafes and shops of quaint towns.

Info: westernfrancetouristboard.com/brittany.html

Northern Sweden

INSTEAD OF STOCKHOLM

$ $ $

By now you have enough pictures of churches and castles. So head north for an "ecotourism" stay in Sweden, where you can photograph from a treehouse hotel or capture the northern lights outside a tricked-out igloo.

Photographer Christina Holmes (christinaholmesphotography.com) recommends visiting the wooden hermitage UrNatur in Ödeshög, three hours north of Stockholm: "Just out of a village into a forest, you find yourself dwarfed within a landscape of high trees that is completely breathtaking."

For a unique perspective on the forest, continue north to Harads to the prefab lofted rooms of Sweden Treehouse. Or, for a different experience in winter, stay at the Icehotel in Jukkasjärvi, to shoot mountain reindeer and the Aurora Borealis.

Must-get shots: Log cabins surrounded by moss-covered rocks and high oak trees in Ödeshög and nearby nature reserves; odd treetop hideouts; northern lights.

Info: www.naturesbestsweden.com

WorldMags.net

Get Your Gear Home Safely

Lost or damaged equipment is every flying photographer's nightmare. Follow these airport strategies for getting your gear there and back safely and on time.

By Luca Diana

Avoid Checking Bags

Having worked for major airlines in baggage handling, I've learned to try to fit everything in carry-on. It's cheaper, and I know where my stuff is and that it's safe.

- **FLY ELITE.** Premier status with an airline lets you board the plane early, so you will always find overhead bin space.

Don't Bet on Carry-on

With fuller flights these days, passengers often must gate-check carry-on bags. So your roll-aboard may roll *under*—into the cargo hold.

- **PACK DEFENSIVELY.** When packing your carry-on luggage, put sensitive equipment in a smaller, padded bag that can removed and stowed under a seat in event that you must gate-check.

Fly Direct

Often, in our search for the cheapest tickets, we build itineraries with multiple connecting flights. Remember, though, that the more connections and baggage transfers between you and your destination, the better your chances of ending up with lost or damaged bags.

PRO SHOOTER, CERTIFIED PILOT, AND AIRLINE EMPLOYEE

Having worked for several years as a ramp agent for two major U.S. airlines, professional travel photographer Luca Diana (lucadiana.com) knows the ins and outs of baggage handling—as well as plane marshalling.

- **BOOK GENEROUS CONNECTING TIMES.** If you must connect, give yourself more than an hour between flights. Switching airlines? Budget even much more time, especially at large airports, where terminals are often far apart.

If You Must Check Bags

Pack nothing of immediate need or high value—keep one camera body and your priciest lens with you, and make sure your insurance covers all your photo gear.

- **AVOID WHEELS.** Wheels easily snare in cargo-hold netting or grab onto other bag parts. If you must check a wheeled bag, two-wheeled models beat four-wheeled ones.

Check Your Tripod

Some airports and carriers ban tripods from the cabin. Pack your 'pod in your suitcase or checkable tripod bag (remove or tape down the shoulder strap).

- **CARRY CARBON FIBER.** Some airlines allow carbon fiber tripods in the cabin, but not aluminum, for safety reasons.
- **SKIP THE TRIPOD.** If possible, bring a monopod, Gorillapod, or beanbag.

The Best Bags to Bring

I never buy all-black cases, because it's easier and quicker for airport personnel to locate colorful luggage when it gets lost. I prefer colors that

LUCA DIANA'S FAVORITE CARRY-ON

Mountainsmith's Borealis AT Daypack fits under a seat or in the overhead.

WorldMags.net

stand out, such as red, orange, light blue, and green. The more unusual your bag is, the less likely it will be mistakenly plucked off a carousel by a stranger—this happens more often than you might think.

- **LOSE THOSE RIBBONS.** Don't add color with strips of fabric. They catch on carts and conveyor belts. Instead, make your bags stand out by applying broad strips of colorful gaffer tape.
- **GO FOR MORE HANDLES.** The easier it is for them to lift a bag, the less likely baggage handlers will be to drop, shove, or kick your bag into place.

Prepping Your Luggage

Your old cases may have a collection of barcodes stuck to them, and if a bag gets lost, this can delay its return. Remove the stickers.

- **ID BAGS INSIDE AND OUT.** Tags can be pulled off a bag. For that reason, inside every piece of luggage (carry-on, too) I put a business card on which I've written such info as my destination hotel.

Getting Bags Back

As I check a bag, I use my smartphone to photograph the luggage receipt. It could help me file a claim later and will give me a copy of the barcode if the tag gets pulled off.

- **BACKUP ONLINE.** I upload the image of the receipt to Evernote, the online storage site, so I can get it anywhere with an internet connection. It makes sense to do this with copies of your boarding passes, and hotel and airline confirmation numbers, too.
- **TRY AIRLINE APPS.** Some airlines offer smartphone apps that help you follow checked bags in transit.

PACKING SMART MEANS PACKING LIGHT
"As I start packing," says Diana, "my first concern is what I *won't* need. I rarely travel with many lenses or camera bodies, for example. Packing light makes for easier travel, and it means if a bag does go missing, you've cut your losses."

LUCA DIANA'S FAVORITE CHECKABLE LUGGAGE
"I like Pelican's waterproof iM2600 Storm Case [below]. I like the many colors—mine is yellow!" he says.

Checked Luggage
Hard-sided and bright-colored is best, with foam inserts you cut to fit your gear.

Our Gear Checklist

We asked all the travel photographers quoted here what they wouldn't leave home without—both camera gear and nonphoto stuff. The consensus was strong on these spotlighted items.

Weather-sealed full-frame DSLR The Canon EOS 5D Mark II and other rugged full-framers are the choice of many travel pros; the format takes advantage of the entire field of wide-angle lenses.

High-speed (f/2.8) zooms A three-zoom kit of a 14–24mm or 16–35mm, 24–70mm or 28–70mm, and 70–200mm such as the Canon L-series (shown) covers everything from ultrawide to long tele.

Fast prime lenses F/1.8, f/1.4, and even f/1.2 prime lenses are valued for low-light shooting and limiting depth-of-field. The 85mm f/1.8D AF Nikkor here makes an ideal not-too-heavy candid/portrait lens.

Circular polarizer A must for deepening blue skies, making flowers pop, reducing glare on rocks in streams and waterfalls, and cutting window reflections. There are several reliable brands—we show a Hoya here.

Notebook computer Near-indispensible for image download and backup, as well as photo editing on the road (typically with Adobe Photoshop). The MacBook Pro shown is widely popular with travel pros.

Portable hard drive Considered by many a must for redundant image backup on the road. The LaCie Rugged XL shown comes in 1TB and 2TB versions, and it has shock-resistant cladding.

Collapsible reflectors Folding to a third their size, they provide portable portrait fill-in. The Lastolite 5-in-1 here has four different color reflectors, plus a diffusion scrim. Some pros just use trash bags.

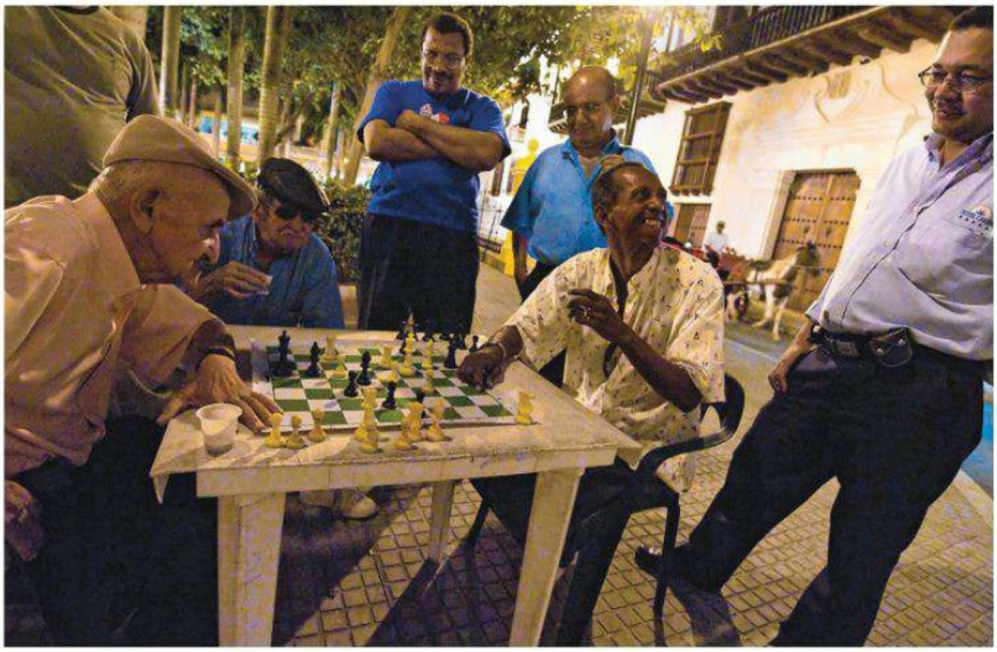
Swiss Army knife Handy tools: scissors for cutting duct tape, screwdrivers for various jobs, magnifier for checking sensor, saw for cutting most anything, and a corkscrew for relaxation after the shoot.

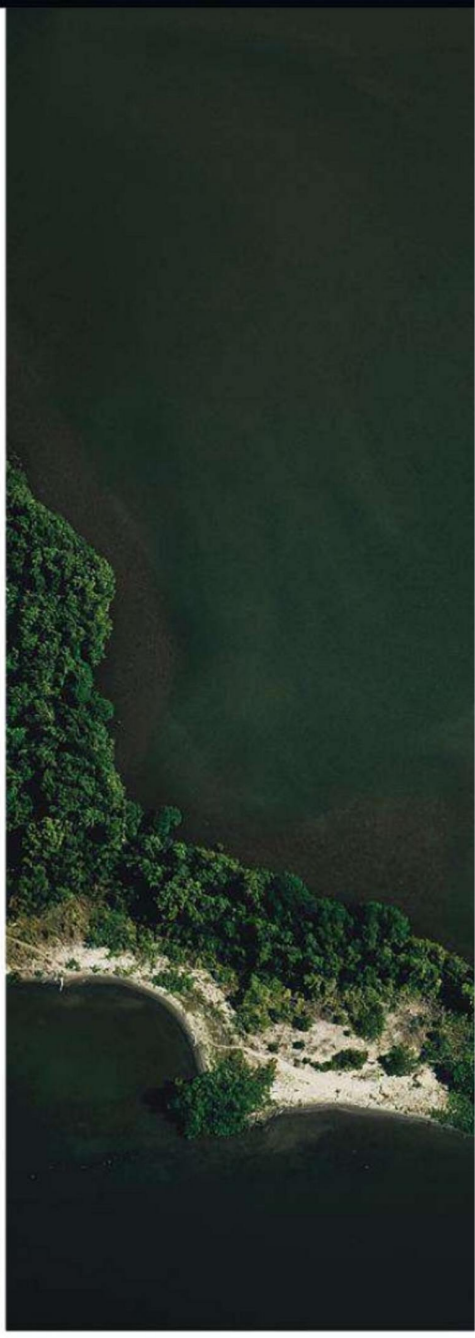
Silica gel packs Essential in damp climates to discourage fungus in lenses and corrosion on mounts. Pack your gear with them in resealable bags.

—Dan Richards

WorldMags.net

Central & South America





MATT NAGER

CHESS PLAYERS, CARTAGENA Michael Freeman caught this match in the Parque de Bolivar. Unknown camera with 15mm f/2.8 lens; 1/40 sec at f/5, ISO 25,600.

LÉON, NICARAGUA Flying into Bluefields and the Little Corn Islands, Matt Nager captured the Caribbean coast. Nikon D700 and 50mm f/1.8 Nikkor lens; 1/500 sec at f/5, ISO 100.

Less-known islands and coastal towns yield opportunities for nature and culture shooters alike

Cartagena, Columbia

INSTEAD OF BUENOS AIRES

$$-$$$ ❄ ☀ 🚶

"Cartagena often goes overlooked," says Michael Freeman, "but it has a beautiful energy, as well as historic architecture, that should not be missed." Capture the city's mix of 16th- and 17th-century colonial and Italian-style palaces and fortresses, plus modern gems such as the Palacio Consistorial.
Must-get shots: The 400-year-old Basilica Menor; the walled-in old town; bustling street life; colorful markets and murals.
Info: colombia.travel/en

MICHAEL FREEMAN

East Coast, Nicaragua

INSTEAD OF COSTA RICA

$-$$ ❄ ☀ 🚗

While Nicaragua's west coast is catching up with Costa Rica as a tourist spot, the east coast, says Matt Nager (mattnager.com), beats them both. "The geography on the Caribbean, along with its nearby tropical forests, is beautiful for landscapes and wildlife. This area also has a large Creole and indigenous population, which allows you to capture more authentic cultural experiences."
Must-get shots: Rainforest wildlife in Bosawas Biosphere Reserve; seafood dishes in Pearl Lagoon; portraits of villagers in Orinoco.
Info: visitanicaragua.com/ingles

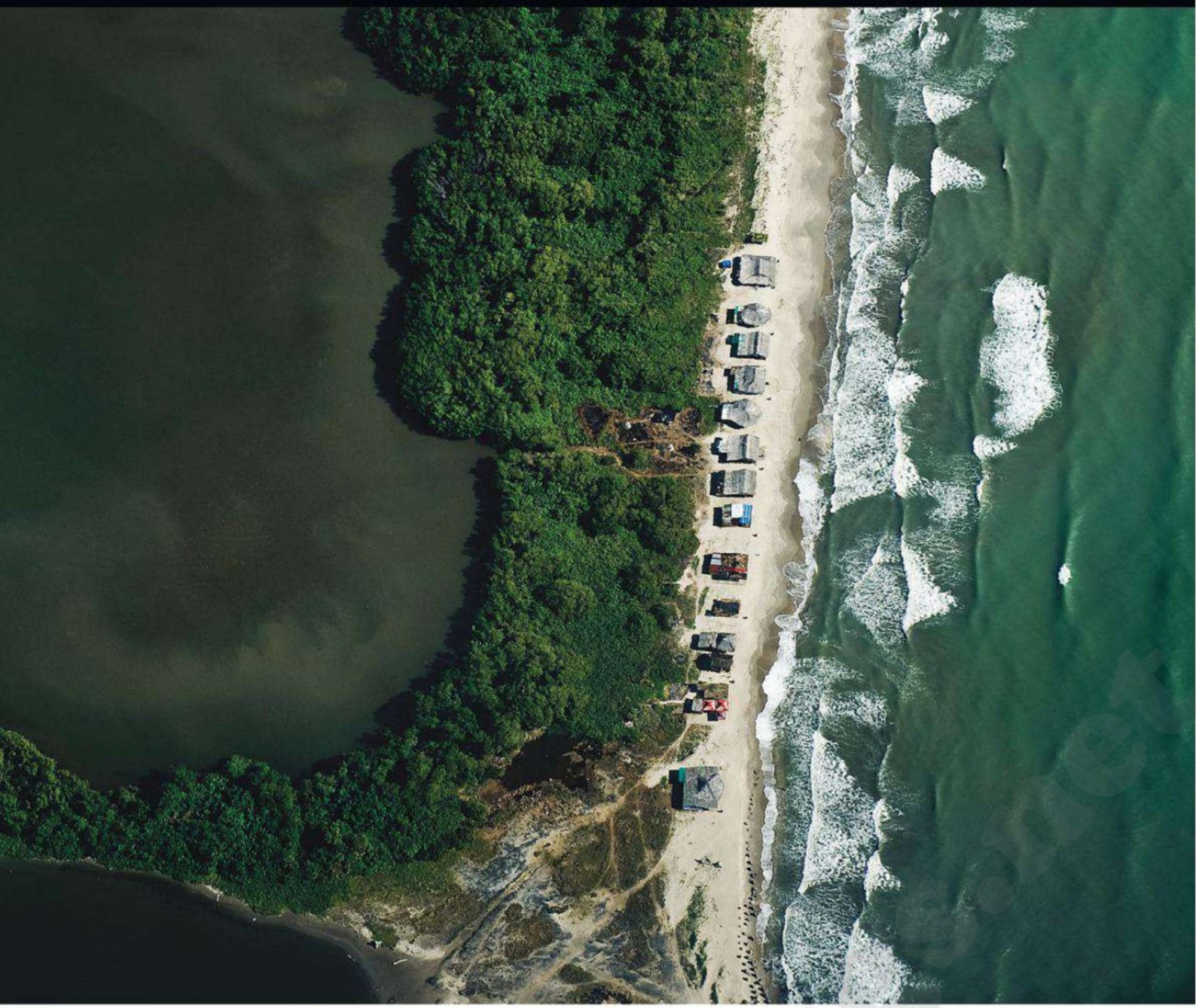
Curaçao

INSTEAD OF JAMAICA

$$ ❄ ☀ 🍂 🚗

For a unique cultural experience, along with beautiful Caribbean beaches, visit Curaçao, in the ABC islands of the lesser Antilles (which also comprise Aruba and Bonaire). The streets of Old Town in Willemstad date back to the 16th century; pastel buildings along the bustling port recall its Dutch colonial history. Small beaches and bays on the southwest offer scenic coast and rich marine life. The Northwest coast is home to Christoffel National Park, where you can capture orchids, cacti, and deer against the rocky formation of

PRICE: $-$$$ SEASONS: ❄ ☀ ☀ 🍂 GETTING AROUND: 🚶 🚲 🚌 ✈ ⛴ 🚗 🚗 🚆 🚌 ⛽ 🚕



Street Photo Tips

- **Pack light.** You'll cover more ground—and discover more detail—when exploring cities or nature on foot.
- **But bring the right gear.** You will certainly want a fast lens for night shots of street life in both cities and smaller towns, as well as for the dim interiors of historic churches. And whether you're shooting architecture or landscapes, you'll benefit from a wide-angle lens as well.
- **Don't forget support.** Not planning to weigh yourself down by schlepping a tripod? Carry a beanbag or sturdy, grippable tripod instead to steady your camera.
- **Make friends.** Chat with locals to introduce yourself and create a bond before you ask to shoot their portraits.

Mt. Christoffel. For diving, hop a quick plane ride over to Bonaire.
Must-get shots: Canal-fronted houses in Willemstad; street life in Old Town; rocky, secluded beaches; Mt. Christoffel above the greenery.
Info: www.curacao.com

Fernando de Noronha, Brazil

INSTEAD OF RIO DE JANEIRO

$ $ $

This archipelago off the coast in Pernambucan offers scenery for a lifetime. An ecological sanctuary, with human settlement only on the mainland, it has pristine beaches, clear waters, dramatic rock formations, and a lush interior. With limits on visitors, it's crowded only with wildlife: dolphins, turtles, grouper, eels, and breeding seabirds. You must plan well in advance and pay a hefty environmental protection tax.
Must-get shots: Dive photos at the coral reefs; turquoise sea lapping volcanic rock; spinner dolphins at play; the coastline from above.
Info: www.noronha.travel

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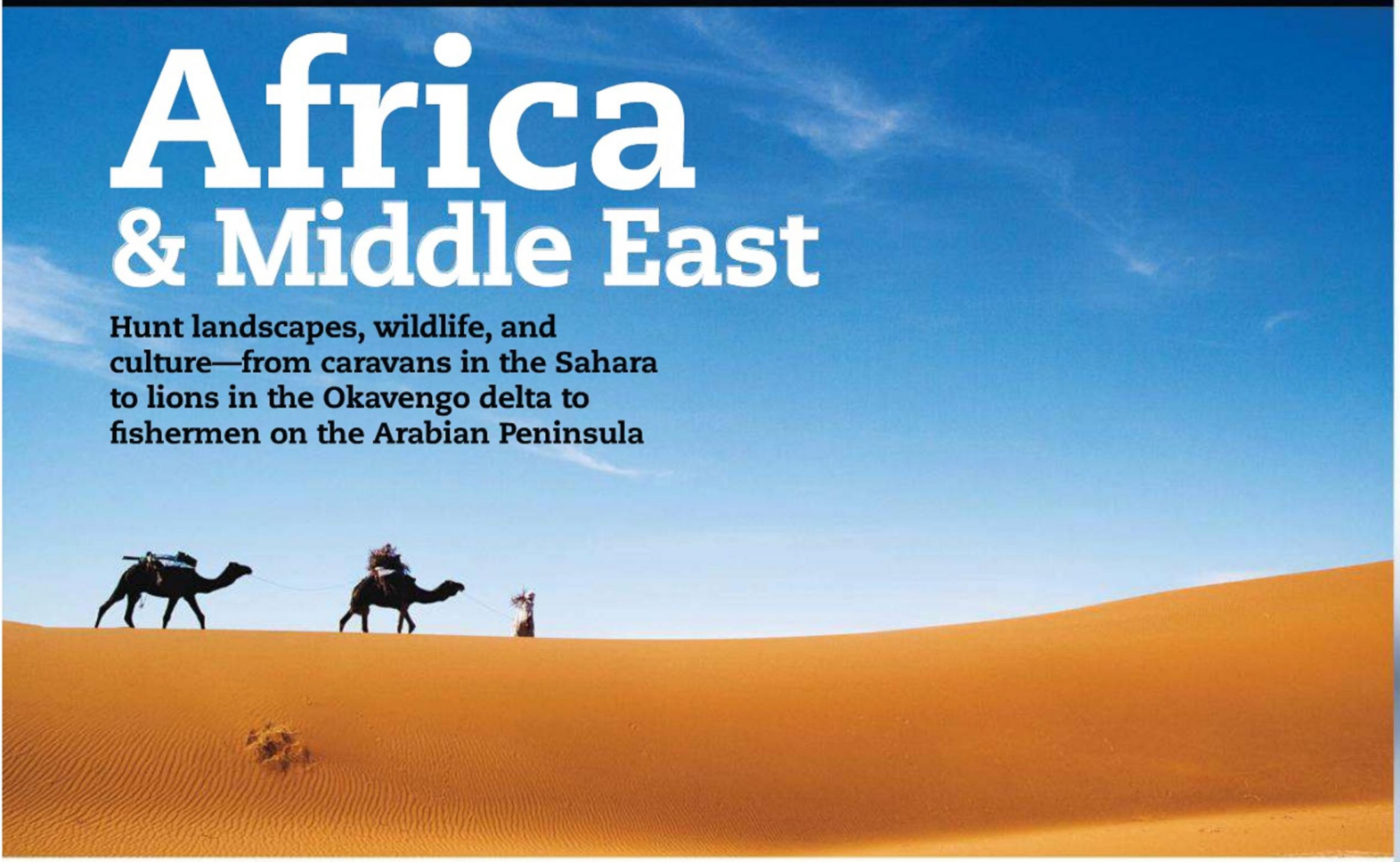
Africa & Middle East

Hunt landscapes, wildlife, and culture—from caravans in the Sahara to lions in the Okavengo delta to fishermen on the Arabian Peninsula



ETHAN WELTY/ TANDEMSTOCK.COM

M'Hamid, Morocco

INSTEAD OF MARRAKESH

$-$$$

For classic desert scenes, Ethan Welty suggests M'Hamid, the last oasis before the Sahara. "It has an important place in the region's nomadic history and trade caravans. And it's filled with intricate construction and alleys encroached upon by sand dunes." From here, head up north into the Atlas Mountains for greener landscapes and Berber hamlets.
Must-get shots: Alleys lined with adobe-like structures; richly hued Saharan sunsets; ancient kasbah ruins; spice markets upland.
Info: visitmorocco.com

Safari in Botswana

INSTEAD OF KENYA OR TANZANIA

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Botswana offers different photo ops than its better-known neighbors. "The Okavengo delta floods seasonally, attracting wildlife—lions, cheetah, elephants, hyenas—that you can capture crossing the shallow waters," says Andy Biggs, who leads trips here (andybiggs.com). "It's remote, so you can go off-road on private game drives with no other vehicles around."
Must-get shots: Lions swimming the flooded delta at sunset; elephant herds in the shallows; late-afternoon panoramas of baobab trees with grazing giraffes.
Info: www.botswanatourism.co.bw

MOROCCAN SAHARA
A guide leads two camels to the dunes of Erg Zehar. Ethan Welty used a Canon EOS Digital Rebel XT at 17mm; 1/250 sec at f/8, ISO 100.

Desert & Safari Tips

- **Do your homework.** Always research and book a reliable guide for safaris.
- **Protect your gear.** To prevent sand from getting onto your camera sensor on desert treks, avoid changing lenses outdoors (or change them inside a bag) and keep your gear sealed away from dust when not in use.
- **Power up.** Make sure your camera is fully charged and has plenty of backup batteries for lengthier treks.
- **Watch your weight.** Long tele lenses are a must for wildlife portraits, but your rig should be light enough to handhold.
- **Don't forget filters.** Pack a polarizer and split ND.

Sharjah, UAE

INSTEAD OF DUBAI

$$-$$$

The third-largest emirate, "Sharjah is extremely conservative and much more traditional," says Christina Holmes. "You're able to capture aspects of its heritage and cultural life that you won't find in Dubai," including the elegant architecture of its Heritage Area and houses such as the Bait Sheikh Sultan Bin Saquer al-Qassimi. Outside the city, capture village life, fish markets in the Dibba area, the fort of Dibba Al-Hisn, and Rifaisa Dam in nearby Khor Fakkan.
Must-get shots: The bright colors of University City; details of mosques and historic buildings; scenic waterways.
Info: sharjahtourism.ae

PRICE: $-$$$ SEASONS: GETTING AROUND:

MY FAVORITE TRAVEL PHOTO

Sea Woman, South Korea

JEN JUDGE CAPTURES A VANISHING WAY OF LIFE

I TOOK this photo in Jeju, South Korea. I traveled there to document a day in the life of the Haenyeo, or Sea Women, a century-old culture at risk of dying out. They spend up to six hours a day free-diving in cold water, working in groups to harvest anything from sea cucumber, to conch, to octopus to sell at the local markets. The woman in this photo is Kim Doo-Soon from the village of Hado; she is 64 and had just finished diving for the day.

I went out that day with full scuba equipment to photograph the women while they were harvesting, but the water was so cold that I could only stand it for an hour. I knew I wanted a tight headshot of one of the women in her wetsuit and mask. The Haenyeo women don't speak English, and I don't speak Korean, so I tapped her on the shoulder and raised my camera and my index finger to tell her I just wanted one shot. She nodded, I snapped, and she went back to work.

Photographing strangers is never easy, no matter how many times I do it. I try to approach people in a disarming and polite manner. A smile and a giggle or laugh goes a long way when you don't speak the same language. If someone doesn't want their picture taken, I thank them, smile, and move along.

I visualized this photograph long before I ever snapped the shutter—I wanted tell the story of the Haeyneo in a single shot.

Once you get the knack of travel photography, you can bring that way of shooting into your everyday images. Good travel photography is all about telling a story, and as long as the image you create communicates more than just what is in the frame, you are successful.

—As told to Kathleen Davis

JEN JUDGE

KIM DOO-SOON, JEJU, SO. KOREA
Jen Judge (www.jenjudge.com) shot this portrait in April 2010 with a Canon EOS 5D Mark II and 50mm f/1.2L Canon EF lens. Exposure: 1/2500 sec at f/1.2, ISO 100.

My Top Tips

- **Have patience.** Anticipate your shot and wait for the right moment, rather than shooting indiscriminately.
- **Try new things:** Use different angles, shutter speeds, and aperture settings. You might just stumble upon something really unique that you love.
- **When you see something you like, shoot it.** Don't wait until later, thinking you'll come back, or the light might be better later. Make a shot work when you see it.

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FUJIFILM X-S1

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CAMERA TEST

LENGTHY LOOKER

An all-in-one EVF with a long zoom and low price

LAST YEAR may have been the year of the interchangeable lens compact (ILC) camera, but there are still plenty of people who don't want to mess with swappable glass. For these shooters, Fujifilm has created the X-S1, an all-in-one superzoom that covers an equivalent focal range of 24–624mm, with a relatively fast maximum aperture range of f/2.8–5.6. The street price? $800.

To get close to that in a Micro Four Thirds rig, you'd have to start with a camera and kit zoom, such as the Panasonic Lumix GF3 ($450, street), and then add either the 100–300mm f/2.8–5.6 from Panasonic ($500, street) or 75–300mm f/4.8–6.7 from Olympus ($900, street). And you still wouldn't get this Fujifilm's EVF, tiltable LCD, or hot shoe. That explains why, even though a whole new category of interchangeable-lens camera has emerged, fixed-lens superzooms

SATOSHI

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remain the camera of choice for a specific group of photographers—mainly cost-conscious, occasional shooters who care about their photography enough to move beyond a simple point-and-shoot.

In the Test Lab

As part of Fujifilm's X-series of cameras, the X-S1 is meant to perform better than the average all-in-one superzoom. The sensor behind that massive lens has the same dimensions and pixel count as the one in Fujifilm's rangefinder-style X10 (tested in March 2012).

Unfortunately, the X-S1 does not deliver nearly as much resolution as its smaller sibling. This new camera's overall image quality rating on our scale hits merely Acceptable up to ISO 200, where the noise rating remains below our cutoff of a Low rating.

By way of comparison, the X-S1 turned in 1670 lines in our resolution test, putting it behind the X10 (2130 lines) but ahead of the Fujifilm HS10 (1550 lines) that we tested in September 2010. Its resolution also lags behind all of the Micro Four Thirds cameras we have tested to date.

Will the X-S1 produce images with quality high enough for you? It very much depends on what you plan to do with your photos. You'll be able to get perfectly fine prints on letter-size paper with this camera. Plus, with most people sharing photos online or viewing on tablets these days, images from the X-S1 should provide enough resolution. But if you plan to print large or crop your pictures, then more resolution might be in order.

FUJIFILM X-S1
WHAT'S HOT
Long zoom lens; nice controls.
WHAT'S NOT
Noisy at higher ISOs.
WHO IT'S FOR
Thrifty shooters who want a long zoom without a collection of lenses.

PHILIP RYAN (LCD IMAGE)

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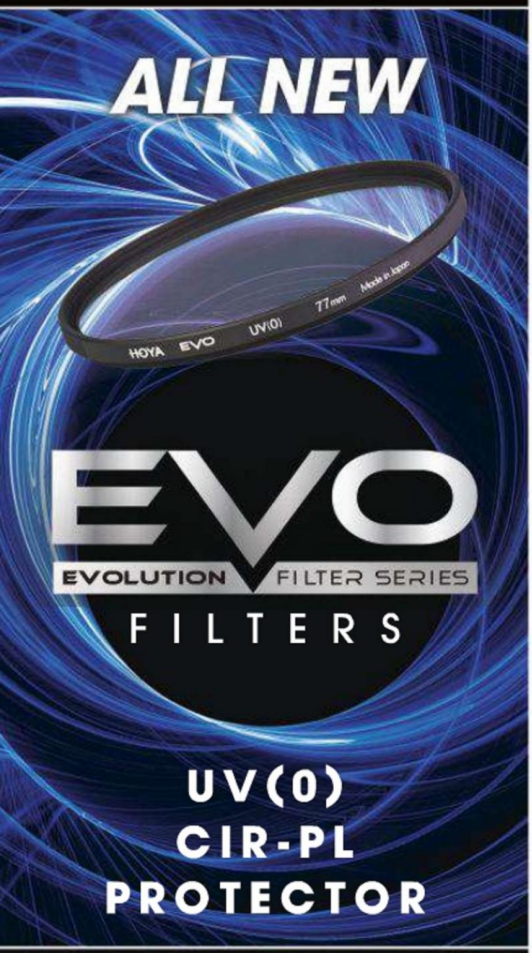

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LAB * CAMERA TEST FUJIFILM X-S1

Color accuracy measured an average Delta E of 7.5, which is enough for an Excellent rating—the expected result for most cameras these days. But not quite every new camera hits this mark, so it's nice to see that Fujifilm paid attention to this crucial factor.

One reason its lab performance didn't match the ILCs we've tested: sensor size. While the 2/3-inch sensor in the X-S1 is larger than the sensors in a lot of other superzooms, a Four Thirds-sized sensor still has more than 3.5 times the surface area. This means that it squeezes its pixels into a smaller area, and as a result becomes more susceptible to noise.

At its lowest sensitivity setting of ISO 100, the X-S1 scored a 1.1 in our noise test, for an Extremely Low rating. By ISO 400, however, the noise had reached 2.7, pushing it to a Moderate rating, and by ISO 800 it hit Unacceptable.

Once you push past ISO 3200, the camera forces you to reduce the capture resolution—eliminating the option of trading more noise for higher-res images. At ISO 6400, image capture drops to the medium setting (6MP) and at the top sensitivity of ISO 12,800, you can only capture small images (3MP). This did hold noise numbers down to 3.8 and 4.5, respectively, but the tradeoff in resolving power is so severe that you're better off setting these ISOs for images you plan only to show online—if you shoot at high ISOs at all.

With a lens this long, you'll want to use image stabilization, so be thankful that the X-S1 gave our testers an average of 3 stops of shutter-speed leeway in handholding. In practical terms, if you would otherwise set a shutter speed of 1/640 sec while shooting handheld with the lens fully extended (the rule-of-thumb for sharp photos at that supertele focal length), you should be able to get away with 1/80 sec and still get sharp results.

In the Field

With a body that resembles a DSLR in both size and heft, the X-S1 isn't for someone looking for a small camera. But we found it quite nice to use. It has a bevy of buttons dedicated to more functions than most entry-level DSLRs or ILCs. Plus, two assign-

TEST RESULTS

able buttons let you add any functions you still miss.

Our only big gripe about the controls? The lone command wheel can be hard to turn in the counterclockwise direction—the thumb rest on the camera back gets in the way. While this did not prevent us from changing settings, we found ourselves making more frequent small adjustments instead of one larger turn of the wheel, which slowed down shooting at times.

Autofocus is on par with typical compacts—slower than most current ILCs and bit sluggish compared with DSLRs. A handy switch on the front of the camera lets you change between continuous AF, single-shot AF, and manual focusing.

When in manual mode, the ring behind the zoom ring lets you adjust the focus. This is an electronic control, and we found its responsiveness equal to similar focusing controls found in many ILCs. It's definitely a nice touch for a camera meant to provide a higher level of functionality than a compact.

The X-S1's electronic viewfinder provides quite a nice viewing image, with fine resolution and vivid, lifelike colors. It packs 1.44 million dots into the space of 0.47 inches, shows you all of what your recorded image will contain, and virtually mimics the display you get on the main LCD. As with all EVFs, you can navigate the menus without taking your eye away from the camera as you shoot.

The downside: It stutters when you shoot in bursts. EVFs usually blank out in this situation, but this one keeps the last image captured in front of you, rather than going completely dark. This still makes it difficult to follow a subject in motion, since your view is interrupted and you can't see whether it has changed direction or speed.

Video shooting was pleasant, with little in the way of distracting artifacts. Diehards looking for a

Our lab tests of the X-S1's built-in lens found only imperceptible barrel distortion at 624mm and 300mm. At 24mm, we saw slight barrel distortion, not unusual at such a wide focal length. Because the lens is fixed to the camera body, we could not run SQF tests for sharpness on our lens bench.

SPECIFICATIONS

IMAGING: 12MP effective, 2/3-inch (8.8x6.6mm) EXR CMOS sensor captures images at 4000x3000 pixels with 12 bits/color in RAW mode.

STORAGE: SD, SDHC, SDXC. Stores JPEG, RAF RAW.

VIDEO: Up to 1920x1080p30 in MOV H.264 format; built-in stereo mic, stereo mic input; contrast-detection AF.

BURST RATE: Full-sized, highest quality JPEGs: 7 fps. Medium/Small-sized JPEGs (in Super High Burst mode): 10 fps.

AF SYSTEM: TTL contrast AF with 49 adjustable-sized selectable AF areas, Multi-area, face detection, AF tracking; continuous and single-shot.

SHUTTER SPEEDS: 1/4000 to 30 sec.

METERING: TTL 256-zone evaluative, average, spot (size of spot not specified).

ISO RANGE: ISO 100–3,200 (in 1/3-EV increments); ISO 4,000–6,400 (medium/small size only); ISO 12,800 (small size only).

FLASH: Built-in pop-up flash. Maximum wide angle range: 0.9–26.2 feet; Maximum telephoto range: 6.5–13.1 feet (ISO Auto800).

MONITOR: Tilting 3-in. TFT color LCD with 460,000-dot resolution.

OUTPUT: Hi-Speed USB 2.0 and mini HDMI video.

BATTERY: Rechargeable NP-95L Li-ion, CIPA rating 460 shots.

SIZE/WEIGHT: 5.3x4.2x5.9 in., 2.1 lbs with card and battery.

STREET PRICE: $800

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24-frames-per-second mode will have to look elsewhere, but we think that the 30 fps that this camera offers at 1920x1080p is enough for most casual video shooters.

Well-placed, built-in stereo microphones face forward just above the lens. A stereo minijack also lets you add a mic, letting you use a wireless or clip-on for shooting interviews.

Bottom Line

While it feels as though the camera industry has been moving away from all-in-one, fixed-lens cameras like this, the Fujifilm X-S1 proves that there is still a place for superzooms. Sure, the resolution isn't on par with DSLRs you can get in this price range, but those kits don't come anywhere near the zoom range that this camera offers.

The big question you have to ask yourself is how serious you are about photography and where you see yourself headed. If you're planning to learn a whole lot and want the flexibility to branch out into ultrawide optics or specialty lenses such as fisheyes, tilt-shifts, or the Lensbaby system, then you will want to think about something beyond an all-in-one.

Conversely, if you don't want to invest in and deal with a collection of lenses, but do want a zoom that can reach down to the far end of the soccer field while the star forward tries to score the winning goal, then this camera could get the job done.

Just keep in mind that the X-S1's autofocus system will likely have trouble keeping up with really fast-moving sports and other action subjects. In addition, in dark, indoor environments, the slowish maximum aperture at the far end of the zoom won't allow a fast shutter speed, and performance at high ISOs isn't good enough to compensate for this.

If you're hoping to use the X-S1 in a small home studio setup with strobes, note that, while some of Fujifilm's earlier superzoom cameras had PC sync terminals, the X-S1 does not.

Where will the X-S1 shine the most? In typical vacation situations, where you might want a shot of the full facade of a cathedral as well as close views of architectural details. If traveling light is your aim, then the X-S1 deserves consideration. *—Philip Ryan*

EDITOR'S NOTE: As this issue of the magazine went to press, we learned that Fujifilm will switch to a slightly different sensor in the X-S1 this May to address complaints that overexposed highlight areas have excessive blooming. While this did not adversely affect our lab tests, nor did we notice anything egregious in our field tests, we will retest a new sample once one is available and post an update on PopPhoto.com about this matter.

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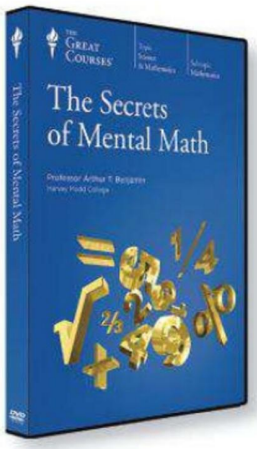

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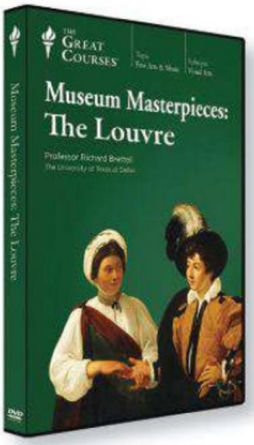

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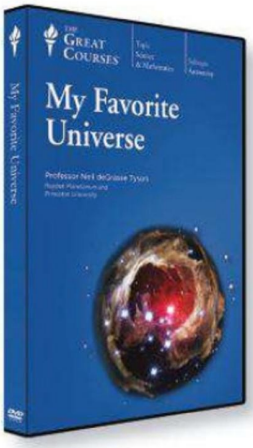

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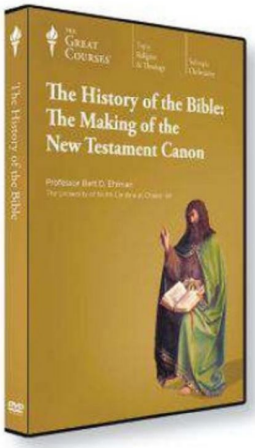

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AMATEUR PRO

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ANY TIME you review technology as new as Lytro's Light Field camera, there are bound to be quirks. In this case, one of those quirks is the way it's being introduced. Rather than build full-featured software to accompany its unique camera, Lytro decided to launch it as a one-trick pony.

For now, the only benefit of shooting with the Lytro: It lets you take photos that can be refocused after you shoot them. The company promises that the images you capture today will eventually be viewable in 3D—but you'll have to wait for that. Want more depth of field than f/2 gives you? Wait. Refocusable video? Wait. Native image editing? Wait. These are all slated for future software updates.

So stop thinking of this camera as a tool, and see it for what it is: a toy. One that doesn't come cheap: $399 (direct) for an 8GB model that holds up to 350 pictures or $499 for the 16GB version (up to 750 pictures). This toy may someday do something way cooler—or even something more useful. Eventually.

At least this will give you time to slowly immerse yourself in the shooting experience. Because we found that it takes a while to get used to shooting with the Lytro if you want to get images that have an impact when refocused.

While it may seem counterintuitive, you should focus

LYTRO

WHAT'S HOT

Refocusable images.

WHAT'S NOT

Must wait for future features.

WHO IT'S FOR

Early adopters who want to be at the forefront of light-field photography.

PHILIP RYAN (LCD IMAGE)

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carefully before you shoot, since where the point of maximum sharpness lands during image capture can affect the range of refocusing available later.

Still, once you get the hang of the camera, its refocusable images can be fun to shoot and share with friends and family. (We've posted some sample images for you to play with at PopPhoto.com/reviews/lytro.)

How the Camera Works

The Lytro body has a clean, simple design. An 8X optical zoom lens funnels light into the camera, where it passes through a special array of microlenses and onto a sensor like the ones in most compacts. But unlike standard cameras, the microlens array captures different angles of light, which are put together later to let you select a point of sharp focus, adjust depth of field, or create three-dimensional images from a single shot.

The 16GB version of the Lytro is available only in red, while the 8GB version comes in both graphite and electric blue.

Shooting feels much like cellphone photography, in that there is little to control. (In fact, this prevented us from performing our usual battery of lab tests.) Swiping upward from the bottom of the 1.46-inch LCD touchscreen brings up a control panel from which you can see how much battery and internal memory remain, delete a picture in playback mode, or enter and exit the Creative shooting mode.

In Creative mode, you can use the whole 8X zoom range (the standard Everyday mode limits zoom to 3.5X), focus extremely close to your subject, and select the point around which refocusing will occur by tapping on that part of the LCD. Since the screen is so tiny, we ended up having a hard time singling out relatively small objects for focus.

Being control freaks about our photos, it felt strange that we had to choose between tapping the focus point in Creative mode and tapping the subject to set exposure in Everyday mode. If you shoot only in full auto on your regular camera, this won't pose as big a problem, but we felt it limited our creativity.

Just behind the shutter button is a slightly raised ridge of touch-sensitive rubber that controls the zoom. Swipe to the right to zoom in and left to zoom out.

Using the Software

The first time you connect the camera to your computer, it will prompt you to install the Lytro software, which currently runs

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SPECIFICATIONS

IMAGING: 11-megaray light field sensor outputs 2D images with 1080x1080 pixels, 8 bits/color.
STORAGE: 8GB or 16GB internal flash memory, depending on model.
AF SYSTEM: TTL contrast detection.
MONITOR: 1.46-inch touchscreen LCD, pixel resolution undisclosed.
BATTERY: Non-removable Li-ion rechargeable; Lytro claims up to 600 shots per charge.
SIZE/WEIGHT: 1.6x1.6x4.4 inches, 0.5 pound.
STREET PRICE: $400, 8GB, in gray or blue; $500, 16GB, in red.
INFO: www.lytro.com

only on Mac OS 10.6.6 or higher. Lytro says a Windows version is on the way later this year.

The software is easy to use. It downloads images from the camera automatically and groups them with others downloaded at the same time. Double-click on an image to display it full size; click within the image to place the point of focus.

The Share button brings you to a screen where you can send images to a personal gallery page on Lytro's website, or to your Facebook account, with complete refocusing capability. On the Lytro site, you can make your photos public or restrict them to a smaller group of people.

The software also lets you output images as regular JPEGs, though these aren't refocusable—make sure that you have the focus where you want it before you export the photo.

Strangely, there is neither a button nor an option in the regular menus to export images. Instead, you have to right-click on the image in Gallery View to get that option. Right-click when your image is open at full size, though, and you won't get an export option. This silly confusion is unneccessary, and underscores our feeling that Lytro isn't looking to serve the serious photographic community.

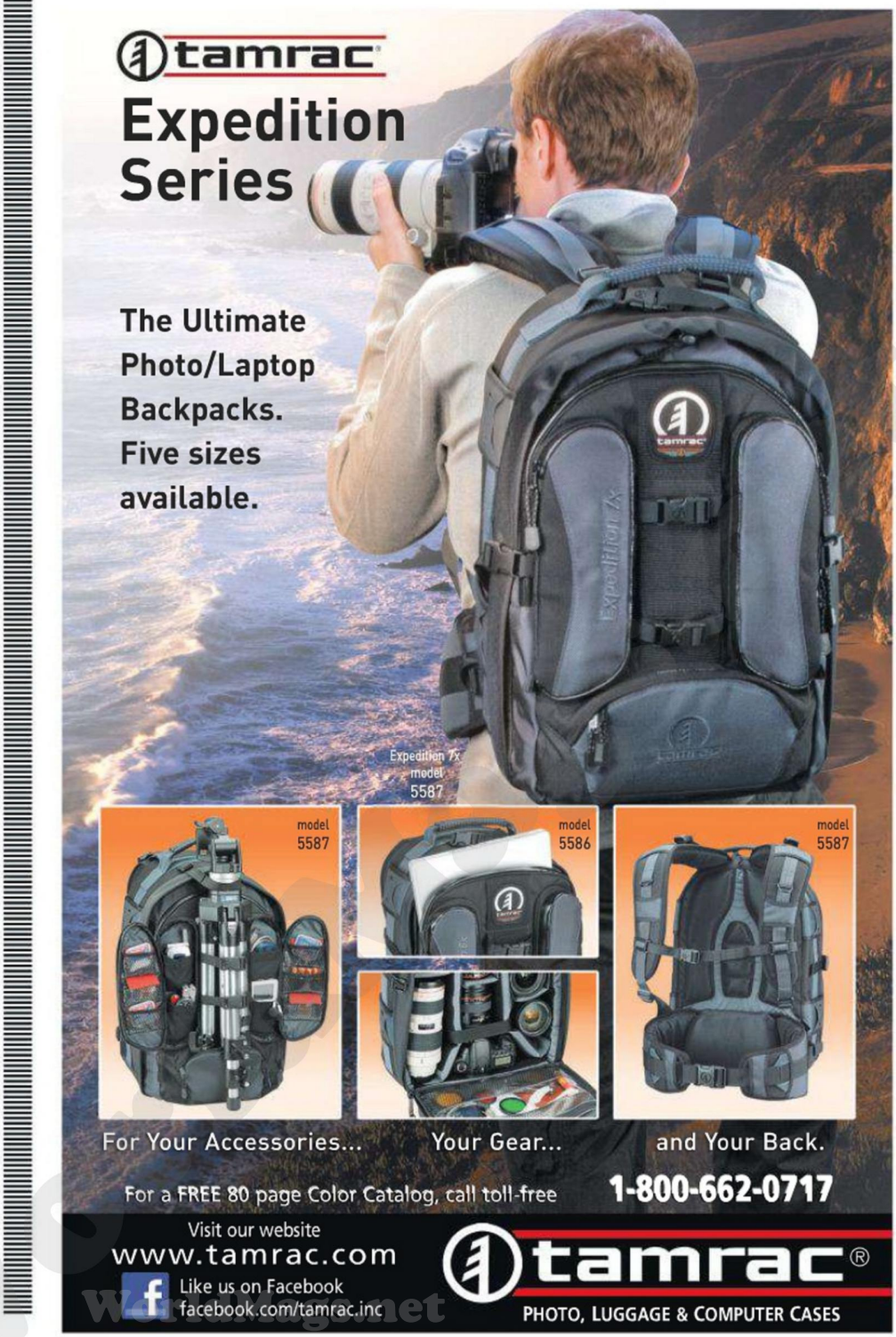
The lens cap attaches magnetically to the camera body, but it falls off easily, and we feared losing it.

The Bottom Line

Despite our fair number of gripes about the Lytro, more important, we had fun with the camera. Right now, though, it feels more like a concept camera than a fully functional product.

If you have an early-adopter mindset, don't mind that most of the nifty features this technology promises are not yet available, and have a spare $400 or $500, then you'll likely have fun with the current version of the Lytro.

—Philip Ryan



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Ultra Wide

SIGMA TWEAKS A STAR LENS

A SLEW of ultrawide zooms similar to Sigma's newly retooled 12–24mm f/4.5–5.6 exist, but the vast majority are for small-sensored DSLRs. This is one of the few full-frame ultrawides, starting at an attractive 12mm.

Almost an inch longer and several ounces heavier than the prevous version (tested in our April 2004 issue), this lens ($950, street) boasts five new elements of high-grade optical glass—one SLD and four FLD—and splash-proof sealing. It scales up to a 18–36mm on most APS-C bodies (about 19–38mm on Canons). It is more attractively finished and well marked than its predecessor, with a very useful depth-of-field scale for 12mm.

The zoom ring is nicely damped, and the manual focus ring offers a long, 160-degree turning radius for a precise focus that is uncommon—and some would say, unnecessary—in an ultrawide zoom. Sigma's HSM system delivers flawlessly fast and quiet autofocus.

On the downside are its increased size and weight, the lack of provision for filters, and a

CONTINUES ON PAGE 104

SIGMA 12–24MM F/4.5–5.6 II DG HSM
WHAT'S HOT
Great focal lengths, optics, and build.
WHAT'S NOT
Relatively bulky and expensive.
WHO IT'S FOR
Full-frame DSLR shooters shopping for a truly ultrawide zoom.

SPECIFICATIONS

12–24MM (12.40–23.22mm tested), f/4.5–5.6 (f/4.38–5.58 tested), 17 elements in 13 groups. Focus ring turns 160 degrees. Zoom ring turns 60 degrees. Focal length marked at 12-, 15-, 17-, 20-, and 24mm.
DIAGONAL VIEW ANGLE: 122–84 degrees.
WEIGHT: 1.65 lbs. **FILTER SIZE:** N/A.
MOUNTS: Canon AF, Nikon AF, Pentax AF, Sigma AF, Sony/Minolta AF.
INCLUDED: Front cap adapter, case.
STREET PRICE: $950.
WEBSITE: sigmaphoto.com

TEST RESULTS

DISTORTION: At 12mm, 0.54% (Visible) barrel. At 17mm, 0.18% (Slight) barrel. At 24mm, 0.34% (Visible) pincushion.
LIGHT FALLOFF: At 12mm, gone by f/6.3. At 17mm, gone by f/8. At 24mm, gone by f/8.
CLOSE-FOCUSING DISTANCE: 10.24 inches.
MAXIMUM MAGNIFICATION RATIO: At 12mm, 1:10.48. At 17mm, 1:7.47. At 24mm, 1:5.33.

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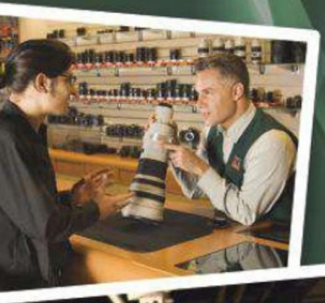

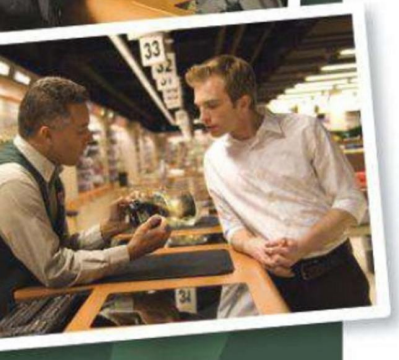

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16 Mega Pixels

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- 3" LCD • HD Video Recording
- 3.8x Optical Zoom • 4x Digital Zoom
- 5.1-19.2mm f/2-3.3 (35mm equiv: 24-90mm) Leica DC Vario-Summicron
- SDHC/SDXC Card Slot • Raw Recording
- Dimensions: 4.32 x 2.58 x 1.69"

#PADMCLX5 Black, White*

10 Mega Pixels

SONY CyberShot DSC-W610

- 2.7" LCD • 720p HD Video
- iAuto Mode • 4x Optical Zoom
- 4.7-18.8mm f/2.8-5.9 (35mm equiv: 26-105mm) • Face Priority Function
- MS Duo, SD/SDHC/SDXC Card Slot
- Sweep Panorama Mode Up to 360°

#SODSCW610 Black, Blue, Green, Pink, Silver*

14 Mega Pixels

MEMORY CARDS

CF Compact Flash

	Delkin			Kingston				Lexar				Sandisk			
	Std	Pro	Combat 685x	Std	Elite Pro 133x	Ultimate 266x	Ultimate 600x	Platinum II 200x	400x	600x	1000x	Ultra 30 MBs	Extreme 60 MBs	Extreme Pro 90 MBs	Extreme Pro 100 MBs
4GB	16.99	19.99	—	9.95	12.95	—	—	18.95	—	—	—	18.95	—	—	—
8GB	26.95	24.99	64.95	14.95	17.95	—	—	27.95	39.95	69.95	—	29.95	49.95	—	—
16GB	39.95	39.99	134.95	—	—	26.50	57.95	49.00	69.00	118.50	154.50	54.95	84.95	129.95	—
32GB	79.95	74.95	264.50	—	—	59.95	121.95	—	115.95	223.85	284.95	—	153.95	239.95	—
64GB	—	142.50	499.95	—	—	—	—	—	—	—	484.95	—	321.95	474.95	—
128GB	—	—	—	—	—	—	—	—	—	—	799.95	—	—	—	879.95

MSDUO Memory Stick Pro Duo

	Sony	
	Mark II	Pro-HG HX 20 MBs
2GB	12.41	—
4GB	18.99	—
8GB	—	29.88
16GB	—	48.31
32GB	—	95.99

SDXC Extended Capacity

	Delkin	Kingston	Lexar			Sandisk			Panasonic
	Elite 45 MBs	Class 10 35 MBs	Class 10 20 MBs	Class 10 400x	Class 10 600x	Class 6 30 MBs	Class 10 45 MBs	Class 10 90 MBs	Class 10 45 MBs
64GB	239.95*	289.95*	114.95	154.95*	232.95*	114.95	128.95	237.50*	229.95*
128GB	—	—	187.95	252.95*	—	—	—	—	—

Note: Not all devices support SDXC cards *** UHS-1**

SDHC-UHS-1 Ultra High Speed

	Delkin	Kingston	Lexar		Sandisk	Panasonic	
	Elite 80 MBs	Ultimate XX 35 MBs	Class 10 400x	Class 10 600x	Extreme Pro 90 MBs	Gold 25 MBs	Pro Class 10
8GB	39.99	39.50	27.95	—	31.99	29.95	54.95
16GB	74.99	74.95	42.95	63.95	59.99	54.95	113.50
32GB	149.95	146.50	73.50	109.95	124.95	101.97	204.95

SD HC Secure Digital High Capacity

	Delkin		Kingston				Lexar			Panasonic	Sandisk			Sony		
	Pro Class 6	Pro Class 10	Standard Class 4	Class 6	Ultimate X Class 10	Micro Class 4 Multi Kit	Std Class 4	Platinum II 100x	Professional Class 10 133x	Silver Class 4 20 MBs	Std Class 4	Ultra	Extreme Class 10	Micro Class 4	Standard Class 4	Class 10	Micro Class 4
4GB	—	9.95	—	—	—	7.95	7.49	9.95	—	6.99	6.99	8.99	12.62	7.95	7.50	—	8.95
8GB	13.95	14.95	6.95	16.95	17.50	8.95	13.95	11.95	20.95	9.99	10.95	13.45	16.95	11.95	9.99	14.95	10.53
16GB	32.95	23.95	14.95	19.95	18.95	16.95	21.95	17.95	34.95	19.99	17.99	18.50	27.95	17.77	21.89	22.99	—
32GB	—	39.95	34.50	—	45.95	39.95	42.50	42.95	54.95	—	39.95	49.50	54.95	41.95	39.95	43.99	—

Oben™

You're On Steady Ground

Travel Tripods

Sturdy yet superbly lightweight tripods with legs that fold upward 180° to create an extremely compact package for transport – with the included head attached. For further versatility for travelers, one of the legs unscrews from the chassis and attaches to the head & carbon-fiber center column to form a working-height monopod. These full-sized tripods with head ensure a stable base for any DSLR body/lens combination with multiple accessories, or for a compact HD video camera.

- One Leg, Column & Head Form Monopod • Removable Head
- Forged Aluminum Chassis • Pan & Tilt Control • Retractable Spikes in Feet

Model	Included Head	Load Capacity	Max. Height	Folded	Weight	SKU #	Price
Anodized Aluminum Series with Head							
AT-3400	BA-00T	6.6 lb	56.7"	15"	3 lb	#OBAT3400BA00	$149.95
AT-3410	BA-00T	6.6 lb	59.4"	16.5"	3.4 lb	#OBAT3410BA00	$224.95
AT-3420	BA-0T	11 lb	62.6"	17.7"	4.2 lb	#OBAT3420BA0T	$259.95
6x Carbon Fiber Series with Head							
CT-3400	BB-0T	12.4 lb	56.7"	15"	3 lb	#OBCT3400BB0T	$349.95
CT-3410	BB-0T	16.8 lb	59.4"	16.5"	3 lb	#OBCT3410BB0T	$399.95
CT-3420	BB-1T	22 lb	62.8"	17.7"	4 lb	#OBCT3420BB1T	$449.95
CT-3500	BB-0T	12.4 lb	53.3"	12.8"	2.5 lb	#OBCT3500BB0T	$349.95
CT-3510	BB-0T	16.8 lb	60.6"	15.5"	3.2 lb	#OBCT3510BB0T	$399.95
CT-3520	BB-1T	22 lb	64.8"	16.5"	4 lb	#OBCT3520BB1T	$469.95

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OLYMPUS PEN E-P3 DSLR

- 3" Touch Screen OLED
- TruePic VI Image Processor
- 4/3 Full Frame Zuiko Lenses
- SDHC/SDXC/UHS-1 Card Slot
- 3 Mode Image Stabilization
- 12,800 ISO & Built-In Flash
- 1080/60i HD Movie Capture
- All Metal Body with Full-Advanced Control
- Available in Black, Silver or White

*Kit with 17mm Zuiko Lens .....#OLEP317**
*Kit with 14-42mm Zuiko Lens.....#OLEP31442**

12 Mega Pixels

Panasonic Lumix DMC-GH2 Mirrorless System Camera

- 1920x1080 60i HD Video
- 3" Free-Angle LCD
- Micro 4/3 Lens Mount
- SD/SDHC/SDXC Card Slot
- Touch Screen Control for Stills/Video
- Dust Reduction System
- Dolby Stereo Sound with Video
- Fastest Level of Light Speed AF
- MEGA O.I.S. (Optical Image Stabilizer)

Kit with 14-42mm G Vario Lens..... #PADMCGH2K1

16 Mega Pixels

Panasonic Lumix DMC-GX1 Mirrorless System Camera

- 1080/60i HD Video Capture
- 3.0" Touch Enabled LCD
- Micro 4/3 Lens Mount
- Built-In Flash, Hot Shoe and Mode Dial
- SD/SDHC/SDXC Card Slot
- Movie iA and Creative Movie
- Lumix LightSpeed Focusing
- Super O.I.S. (Optical Image Stabilizer)
- Available in Black or Silver

*Kit with 14-42mm G Vario Lens.....#PADMCGX1XK**

16 Mega Pixels

SONY Alpha NEX-5N DSLR

- BIONZ Image Processor
- Tiltable 3.0" Touch LCD
- Accepts Sony E-Mount Lenses
- Up to 10 FPS Shooting
- 1080/60p HD Movie Capture
- SD/SDHC Card Slot
- Photo Creativity Touch
- Sweep Panorama
- HDMI Output
- Available in Black or Silver

Black with 18-55mm Lens.....#SONEX5NKB
Silver with 18-55mm Lens.....#SONEX5NKS

16 Mega Pixels

SONY Alpha SLT-A35 DSLR

- 3.0" Xtra Fine LCD with TruBlack
- Live View on LCD or EVF
- Sony A-mount Lens Mount (1.5x factor)
- MS/MS Pro & SD Media Slot
- HD 1080/60i Movies
- Built-In Pop-Up Flash
- RAW Image Capture

*Body Only.....#SOSLTA35**

16 Mega Pixels

SONY Alpha SLT-A77 DSLR

- Upgraded BIONZ Image Processor
- 2nd Gen Translucent Mirror Design
- OLED Electronic Viewfinder
- Swivel/Tilt 3.0" LCD Screen
- Uses Sony Alpha Lenses (1.5x factor)
- Built-In GPS
- Dual Media Slots
- 1080p HD Movie Capture
- SteadyShot INSIDE Stabilization

*Body Only.....#SOSLTA77V**

24 Mega Pixels

OLYMPUS

Flash System

FL-300R Flash	$169.95	FL-36R Flash	$229.95
FL-50R Flash	$499.95	RF-11 Ring Flash	$249.95
SRF-11 Ring Flash Set			$559.95
TF-22 Twin Flash			$449.95
STF-22 Twin Flash Set			$739.95

Zuiko 4/3 System Digital Lenses

8/3.5 Fish-eye ED	$799.99
35/3.5 Macro ED (52ø)	$229.95
50/2.0 Macro ED (77ø)	$499.95
150/2.0 ED (82ø)	$2,499.95
300/2.8 ED	$6,999.95
7-14/4.0 ED (72ø)	$1,799.95
11-22/2.8-3.5 ED (72ø)	$799.95
12-60/2.8-4 ED SWD (72ø)	$999.95
14-42/3.5-5.6 ED (58ø)	$249.95
18-180/3.5-6.3 ED (62ø)	$499.95
35-100/2.0 ED (77ø)	$2,499.95
40-150/4-5.6 ED (58ø)	$279.95
50-200/2.8-3.2 ED SWD (67ø)	$1,199.95
90-250/2.8 ED (105ø)	$5,999.95
EC-14 1.4x Teleconverter	$439.95
EC-20 2x Teleconverter	$479.95
MF-1 OM Lens Adapter	$83.95

PENTAX

AF Flash System

AF-360FGZ	AF-540FGZ

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	15/4.0 ED AL (49ø)
35/2.8 Mac. Limited (49ø)	55/1.4 Limited (58ø)
21/3.2 AL Limited "Pancake" (49ø)	
40/2.8 Limited "Pancake" (49ø)	
70/2.4 Limited "Pancake" (49ø)	
200/2.8 ED IF	300/4.0 ED IF SDM (77ø)
10-17/3.5-4.5 ED IF (77ø)	12-24/4 ED AL IF (77ø)
16-45/4 ED AL (67ø)	
16-50/2.8 ED AL IF SDM (77ø)	
17-70/4.0 AL IF SDM (67ø)	
18-55/3.5-5.6 AL II (52ø)	
50-135/2.8 ED IF SDM (67ø)	
50-200/4-5.6 ED WR (52ø)	
55-300/4-5.8 ED (58ø)	
60-250/4.0 ED IF SDM (67ø)	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	50/1.4 (49ø)
43/1.9 Limited "Pancake" (49ø)	
50/2.8 Macro (52ø) with Case	
77/1.8 Limited (49ø)	
100/2.8 D FA AW Macro (49ø)	

SONY

Compatible with Maxxum DSLRs

Flash System

HVL-F20AM	$149.99	HVL-F20S	$149.99
HVL-F43AM	$349.99	HVL-F58AM	$499.99

Digital Lenses

16/2.8 Fish-eye	$899.99	20/2.8 (72ø)	$649.99
24/2 Carl Zeiss (72ø)			$1,299.99
35/1.4 G (55ø)	$1,399.99	50/1.4 (55ø)	$399.99
50/2.8 Macro (55ø)			$529.99
85/1.4 Carl Zeiss (72ø)			$1,499.99
100/2.8 Macro (55ø)			$749.99
135/1.8 Carl Zeiss (77ø)			$1,599.99
135/2.8 STF (72ø)			$1,299.99
300/2.8 G APO			$6,299.99
11-18/4.5-5.6 DT (77ø)			$699.99
16-35/2.8 ZA SSM Carl Zeiss (77ø)			$1,899.99
16-80/3.5-4.5 DT Carl Zeiss (62ø)			$849.99
16-105/3.5-5.6 DT (62ø)			$649.99
18-200/3.5-6.3 DT Aspherical (62ø)			$549.99
18-250/3.5-6.3 DT (62ø)			$599.99
24-70/2.8 Carl Zeiss (77ø)			$1,799.99
70-200/2.8 G APO (77ø)			$1,999.99
70-300/4.5-5.6 G (62ø)			$899.99
75-300/4.5-5.6 (55ø)			$249.99
1.4x Teleconverter	$499.99	2x Teleconverter	$499.99

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Digital White Balance Filters

ExpoDisc is an easy to use custom white balance solution that eliminates the inconvenience and inconsistencies of other methods.

- Use in Ambient, Studio or Mixed Light
- Easy to Use, Durable, Compact

52mm - Neutral or Portrait	#EXWB52*	$69.95
58mm - Neutral or Portrait	#EXWB58*	$79.95
62mm - Neutral or Portrait	#EXWB62*	$84.95
67mm - Neutral or Portrait	#EXWB67*	$89.95
72mm - Neutral or Portrait	#EXWB72*	$94.95
77mm - Neutral or Portrait	#EXWB77*	$99.95
82mm - Neutral or Portrait	# EXWB82*	$104.95

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for macro photography and also as a portrait lens
- Magnification 1:2
- ED glass element
- Min. focus: 9.45"
- 52mm filter diameter
- Weight: 10.6 oz

PENTAX 18-135mm f/3.5-5.6 ED AL (IF) DC WR Digital Lens

- *Designed exclusively for Digital SLRs*
- SP Coating Repels Dust, Water, & Grease
- Weather resistant
- Quick-Shift Focus System
- Min. focus: 1.3'
- 62mm filter diameter
- Weight: 14.3 oz

SONY HVL-F58AM Shoe-Mount Digital Flash

- Zoom Head (24-105mm)
- Bounce & Swivel Head
- Guide No. 190'
- TTL Dedication
- Vari-Power
- High-Speed Sync
- Auto WB Adjustment
- Wireless Ratio Control
- Weight: 15.6 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss T* DT Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for snapshots, portraits, interiors, or outdoor scenery
- 35mm equiv: 24-120mm
- Min. focus: 13.8"
- 62mm filter diameter
- Weight: 15.5 oz

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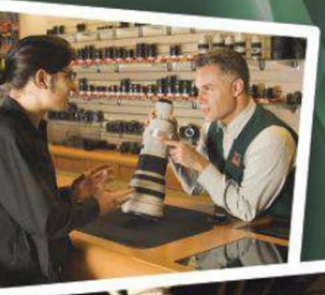

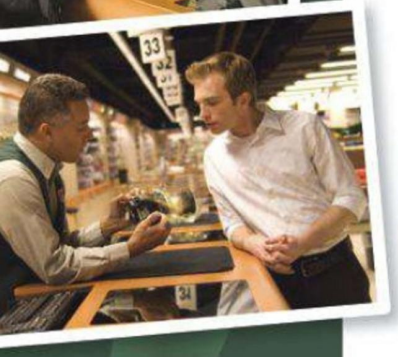

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Canon Digital Rebel T3 DSLR

- 2.7" Clear View LCD with Live View Function
- Uses Canon EF Lenses (1.6x factor)
- SDHC/SDXC Card Slot
- 3 fps Continuous Shooting
- ISO 100-6400
- Full HD Movie Mode
- RAW + JPEG Files
- Basic + Function / Creative Auto
- 63 Zone Dual-Layer System/9 Point AF

*Kit with 18-55mm IS..... #CAEDRT3K..... **$50 Rebate!***

12 Mega Pixels

Canon Digital Rebel T3i DSLR

- 3" Clear View Vari-Angle LCD
- Uses Canon EF Lenses (1.6x factor)
- SDHC/SDXC Card Slot
- 3.7 fps Continuous Shooting
- ISO 100-6400
- RAW + JPEG Files
- Full HD Movie Mode with Manual Exposure
- 63 Zone Dual-Layer System/9 Point AF

Body Only..... #CAEDRT3I..... —
*Kit with 18-55mm IS..... #CAEDRT3IK..... **$50 Rebate!***

18 Mega Pixels

Canon EOS-60D DSLR

- 1920 x 1080 HD Video Capture
- DIGIC 4 Image Processor
- SD/SDHC/SDXC Card Slot
- Works with all Canon EF & EF-S Lenses • Vari-Angle Clear View 3.0" Flip-Out LCD
- HDMI Output to HDTV
- 5.3 fps Continuous Shooting
- ISO 6400 - Expandable to 12800

*Body Only..... #CAE60D..... **$100 Rebate!***
*Kit with 18-135mm IS..... #CAE60D18135..... **$100 Rebate!***
*Kit with 18-200mm IS..... #CAE60D18200..... **$100 Rebate!***

18 Mega Pixels

Canon EOS-5D Mark II DSLR

- Record HD Video • 1080p Movie Mode
- Full-Frame Sensor • Live View Mode
- 3" High Resolution LCD Screen
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Self-Cleaning Sensor
- 3.9 fps Burst Mode
- 9-point AF Sensor Array
- ISO Range 50-25600

Body Only..... #CAE5D2
Kit with 24-105mm IS..... #CAE5D224105

21 Mega Pixels

Canon EOS-5D Mark III DSLR

- 3.2" Clear View High Resolution LCD
- DIGIC 5+ Image Processor
- 61-Point High Density AF
- Uses Canon EF Lenses
- Dual CF, SD Card Slots
- Extended ISO Range (50-102400)
- Up to 6.0 FPS Continuous Mode
- Durable Magnesium-Alloy Construction
- Full HD 1080/30p and 720/60p Formats
- Built-In HDR and Multiple Exposure Modes

*Body Only..... #CAE5D3**
Kit with 24-105mm L IS..... #CAE5D324105

22 Mega Pixels

Canon EOS-7D DSLR

- Record HD Video • 3" LCD
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Selectable Video Exposure and Frame Rates
- ISO 100-6400 (expandable to 12800) • 8 fps Burst Mode
- 19-Point, All Cross-Type AF System

*Body Only..... #CAE7D..... **$100 Rebate!***
*Kit with 18-135mm IS..... #CAE7D18135..... **$100 Rebate!***
*Kit with 28-135mm IS..... #CAE7D28135..... **$100 Rebate!***

18 Mega Pixels

Canon SLR Lenses and Flashes

*** Double Rebates up to $500**
with purchase of lens or speedlight together with a qualifying DSLR camera body/kit.

- EOS-60D Body
- EOS-60D Kit with 18-135mm IS Lens
- EOS-60D Kit with 18-200mm IS Lens
- EOS-7D Body
- EOS-7D Kit with 18-135mm IS Lens
- EOS-7D Kit with 28-135mm IS Lens
- EOS-5D Mark II Body
- EOS-5D Mark II Kit with 24-105mm IS Lens

Expires 3-31-12

EOS Flash System (USA)

270EX..... 430EX II .... ***$20 Rebate!****
270EX II .... ***$10 Rebate!**** 580EX II .... ***$30 Rebate!****
320EX..... ***$25 Rebate!**** 600EX-RT..... ***NEW!***
MR-14EX Ringlight..... ***$30 Rebate!****
MT-24EX Twin Flash.....

EF-S Lenses for Digital Only (USA)

(Not compatible with full frame cameras)

60/2.8 USM Macro (52ø)..... ***$40 Rebate!****
10-22/3.5-4.5 USM (77ø)..... ***$60 Rebate!****
15-85/3.5-5.6 IS USM (72ø)..... ***$65 Rebate!****
17-55/2.8 IS USM (67ø)..... ***$80 Rebate!****
17-85/4-5.6 IS USM (67ø).....
18-55/3.5-5.6 IS (58ø).....
18-135/3.5-5.6 IS (67ø).....
18-200/3.5-5.6 IS (72ø).....
55-250/4.0-5.6 IS USM (58ø).....

EF Lenses (USA)

24/2.8 (58ø)..... 28/2.8 (52ø).....
28/1.8 USM (58ø)..... 35/2 (52ø).....
20/2.8 USM (72ø).....
50/1.8 II (52ø).....
50/2.5 Macro (52ø).....
50/1.4 USM (58ø).....
MP-E 65/2.8 1x-5x Macro (58ø).....
85/1.8 USM (58ø).....
100/2 USM (58ø).....
100/2.8 USM Macro.....

EF Lenses (USA)

135/2.8 (52ø).....
28-135/3.5-5.6 IS USM (72ø).....
70-300/4-5.6 IS USM (58ø).....
70-300/4.5-5.6 DO IS USM (58ø)..... ***$90 Rebate!****
75-300/4.0-5.6 III (58ø).....
75-300/4.0-5.6 III USM (58ø).....

TS-E MF Lenses (USA)

17/4.0 "L".....
24/3.5 "L" II.....
45/2.8..... ***$100 Rebate!****
90/2.8..... ***$100 Rebate!****

EF "L" Lenses (USA)

14/2.8 USM II..... ***$160 Rebate!****
24/1.4 II (77ø)..... ***$120 Rebate!****
35/1.4 USM (72ø)..... ***$100 Rebate!****
50/1.2 USM (72ø)..... ***$120 Rebate!****
85/1.2 USM II (72ø)..... ***$150 Rebate!****
100/2.8 IS USM Macro (67ø)..... ***$70 Rebate!****
135/2.0 USM (72ø)..... ***$75 Rebate!****
180/3.5 USM Macro (72ø)..... ***$110 Rebate!****
200/2.8 USM II (72ø).....
200/2.8 IS USM (52ø).....

EF "L" Lenses (USA)

300/4.0 IS USM (77ø)..... ***$90 Rebate!****
300/2.8 IS USM II (52ø rear).....
400/5.6 USM (77ø)..... ***$90 Rebate!****
400/2.8 IS II (52ø rear).....
500/4 IS USM (52ø rear).....
600/4.0 IS (52ø rear).....
8-15/4.0 Fish-eye USM..... ***$100 Rebate!****
16-35/2.8 USM II (82ø)..... ***$110 Rebate!****
17-40/4.0 USM (77ø)..... ***$60 Rebate!****
24-70/2.8 USM (77ø)..... ***$100 Rebate!****
24-105/4 IS USM (77ø).....
28-300/3.5-5.6 IS USM (77ø).....
70-200/4.0 USM (67ø).....
70-200/4.0 IS USM (77ø)..... ***$100 Rebate!****
70-200/2.8 USM (77ø)..... ***$100 Rebate!****
70-200/2.8 IS II USM (77ø)..... ***$200 Rebate!****
70-300/4.0-5.6 IS USM (67ø)..... ***$100 Rebate!****
100-400/4.5-5.6 IS USM (77ø)..... ***$110 Rebate!****
1.4x II Teleconverter.....
1.4x III Teleconverter.....
2x III Teleconverter.....

Canon 580 EX II Shoe-Mount Flash — $30 REBATE!*

- Dust and water resistance
- Guide No. 190'
- Metal Hot Shoe
- E-TTL II, E-TTL, TTL & Manual
- Bounce and Swivel Head
- Zoom Head (24-105mm)
- Weight: 13.2 oz

Canon 10-22mm f/3.5-4.5 EF-S USM Digital Lens — $60 REBATE!*

- *Designed exclusively for Digital SLRs*
- 35mm equivalent: 16-35mm
- Min. Focus: 9.5"
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- 77mm filter diameter
- Weight: 13.6 oz

Canon 24-70mm f/2.8 EF "L" USM Zoom Lens — $100 REBATE!*

- Sealed and gasketed against dust and moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 70-200mm f/2.8 EF "L" IS II USM Telephoto-Zoom Lens — $200 REBATE!*

- Improved Optical Image Stabilization provides up to 4 stops correction
- Min. Focus: 3.9'
- Dust & moisture resistant
- 77mm filter diameter
- Weight: 52.56 oz

Nikon 1 J1 Mirrorless Digital Camera

Exp. 3-31-12

** Available in Black only

- EXPEED 3 Dual Image Processor
- Interchangeable 1 NIKKOR Lens System
- 3.0" Anti-Glare Color LCD
- SD/SDHC/SDXC Card Slot
- Full HD (1080p) Movie Record Mode
- Motion Snapshot 1-Touch Photo Animation
- 10 fps Continuous Shooting in AF Mode
- Nikon Inc. limited warranty included

10 Mega Pixels

Available in Black, Red, Silver or White	Price	Less Rebate	Final Cost
Kit with 10-30mm VR** *#NI1J1**	$646.95	-$50	$596.95
Kit with 10mm & 10-30mm VR *#NI1J110**	$896.95	-$150	$746.95
Kit with 10-30 & 30-110mm VR *#NI1J11030**	$896.95	-$150	$746.95

Nikon D3100 DSLR

Expires 3-31-12

- HD 1080p Video w/ Sound & Autofocus
- 3" LCD • Live View
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- 11-point Autofocus
- 3 Frames per Second Shooting
- ISO 100 to 3200 (Expand to 12800-Hi2)
- Self Cleaning Sensor
- Nikon Inc. limited warranty included

14 Mega Pixels

	Price	Less Rebate	Final Cost
Kit with 18-55mm VR *#NID31001855*	$646.95	-$100	$546.95

Nikon D5100 DSLR

Expires 3-31-12

- 1080p HD Movies with Full Time AF
- Uses Nikon AF Lenses (1.5x factor)
- 3.0" Vari-angle LCD
- SD/SDHC Card Slot
- ISO Sensitivity 100-6400
- In-Camera Special Effects Mode
- In-Camera HDR (High Dynamic Range)
- Fast 11-Point Autofocus System
- Nikon Inc. limited warranty included

16 Mega Pixels

	Price	Less Rebate	Final Cost
Body Only *#NID5100*	$746.95	-$100	$646.95
Kit with 18-55mm VR *#NID51001855*	$846.95	-$100	$746.95

Nikon D7000 DSLR

- EXPEED 2 Image Processor
- 1080p HD Video Capture
- RAW + JPEG Still Image Capture
- 3" LCD Monitor
- Accepts Nikon AF Lenses (1.5x factor)
- Twin SD/SDHC/SDXC Card Slots
- 39-point AF System
- RGB 3D Matrix Metering System
- i-TTL Flash + Speedlight Compatibility
- Nikon Inc. limited warranty included

Body Only #NID7000 ..... **$1,199.95**

16 Mega Pixels

Nikon D800 DSLR

- 35.9x24mm CMOS FX Format Sensor
- 3.2" LCD Monitor
- Nikon F Mount Lens Mount
- CF & SD Dual Card Slots
- Optical Low-Pass Filter
- Eye-Level Pentaprism Viewfinder
- 1920 x 1080/30/25/24p HD Video Capture • Matrix/Center-Weighted/Spot Metering
- Built-In Flash + i-TTL Flash Control
- Nikon Inc. limited warranty included

Body Only ..... *#NID800* **$2,999.95**

36 Mega Pixels

Nikon D4 DSLR

- RAW, TIFF, JPEG, RAW+JPEG Files
- FX-format (full-frame) CMOS Sensor
- 1080p HD Broadcast Quality Video
- EXPEED3 Image Processor
- 3.2" LCD Screen with Live View
- Compatible with Most Nikkor Optics
- Matrix, Center-Weighted, Spot Metering • 100-12800 ISO
- CF Type 1 & XQD Compatible
- Nikon Inc. limited warranty included

Body Only ..... *#NID3S* **$5,999.95**

16 Mega Pixels

Nikon SLR Lenses and Flashes

Instant Savings up to $250
on select DSLR's & lenses!
Expires 3.31.12

AF Flashes

SB-400		SB-900	
SB-700	**$326.95**	SB-910	**$546.95**
R1 Wireless Twin Flash			
R1C1 Wireless Twin Flash System			

DX ED-IF Lenses for Digital Only

10.5/2.8 Fish-Eye	
35/1.8 G AF-S (52ø)	**$196.95**
40/2.8 G AF-S Micro (52ø)	**$276.95**
85/3.5 G ED VR Micro (52ø)	
10-24/3.5-4.5 G AF-S (77ø)	
12-24/4 G AF-S (77ø)	
16-85/3.5-5.6 G AF-S VR (67ø)	
17-55/2.8 G AF-S (77ø)	
18-55/3.5-5.6 G AF-S II (52ø)	
18-55/3.5-5.6 G AF-S VR (52ø)	**$196.95**
18-105/3.5-5.6 G AF-S VR (67ø)	**$396.95**
18-200/3.5-5.6 G AF-S VR II (72ø)	**$846.95**
55-200/4-5.6 G AF-S (52ø)	
55-200/4-5.6 G AF-S VR (52ø)	$246.95
Less -$100 Instant Savings* ..... *Final Cost*	**$146.95**
55-300/4.5-5.6 G AF-S VR (58ø)	$396.95
Less -$150 Instant Savings* ..... *Final Cost*	**$246.95**

*** When purchased with D3100, D5100, D90 or D7000*

D-Type AF Lenses

14/2.8 D ED	
16/2.8 D (39ø) with Hood	
20/2.8 D (62ø)	
24/2.8 D (52ø)	
24/1.4 G AF-S ED (77ø)	
24/3.5 D ED PC-E (77ø)	
28/2.8 D (52ø)	
35/2.0 D (52ø)	
35/1.4 G AF-S ED (67ø)	
45/2.8 D ED PC-E Micro (77ø)	
50/1.8 D (52ø)	
50/1.8 G AF-S (58ø)	**$216.95**
50/1.4 D (52ø)	
50/1.4 G AF-S (58ø)	
60/2.8 D Micro (62ø) (1:1)	
60/2.8 G AF-S ED Micro (62ø)	
85/1.8 D (62ø) with Hood	
85/1.4 D IF (77ø)	
85/1.4 G AF-S (77ø)	
85/1.8 G AF-S (67ø)	**$499.95**
85/2.8 PC-E Micro (77ø)	
105/2.8 G AF-S ED-IF VR Micro (62ø)	
105/2.0 DC D with Hood (72ø)	
180/2.8 D ED-IF (72ø)	

D-Type AF Lenses

200/4 D ED-IF Micro w/Case (62ø)	
200/2 G AF-S ED-IF VR (52ø)	
300/4.0 D AF-S ED-IF (77ø)	
300/2.8 G AF-S VR (52ø-R)	
400/2.8 G AF-S VR ED (52ø)	
500/4.0 G AF-S VR ED (52ø)	
600/4.0 G AF-S VR ED (52ø)	
14-24/2.8 G AF-S ED-IF	**$1,996.95**
16-35/4.0 G AF-S ED VR (77ø)	
17-35/2.8 D AF-S ED-IF (77ø)	
24-70/2.8 G AF-S ED-IF (77ø)	**$1,886.95**
24-85/2.8-4.0 D IF (72ø)	
24-120/4.0 G AF-S ED VR (77ø)	**$1,296.95**
28-300/3.5-5.6 G AF-S ED VR (77ø)	
70-200/2.8 G AF-S ED-IF VR II (77ø)	**$2,396.95**
70-300/4.0-5.6 G (62ø)	
70-300/4.5-5.6 G-AFS VR (67ø)	**$586.95**
80-200/2.8 D with Collar (77ø)	
80-400/4.5-5.6 D VR (77ø)	
200-400/4 G AF-S ED VR II (52ø)	
TC-14E II (1.4x) Teleconverter	
TC-17E II (1.7x) Teleconverter	
TC-20E III (2x) Teleconverter	

Nikon 24-70mm f/2.8 G AF-S ED-IF Zoom Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) and DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

Nikon 18-200/3.5-5.6 DX G VR II AF-S ED-IF Digital Lens

- *Designed exclusively for Digital SLRs*
- 35mm equiv. 27-300mm
- **VR II** Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 70-200/2.8 G AF-S ED-IF VR II Telephoto-Zoom Lens

- **VR II** Vibration Reduction
- 3.5-22 f/Stop Range
- SWM (Silent Wave Motor)
- Close Focusing to 4.6'
- 77mm filter diameter
- Weight 3.2 lbs

Nikon SB-910 Speedlight i-TTL Shoe Mount Flash

- Tungsten & Fluorescent Filters Included
- Guide No. 111.5'
- Simplified Graphic User Interface (GUI)
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Wireless Controller
- Weight 14.8 oz

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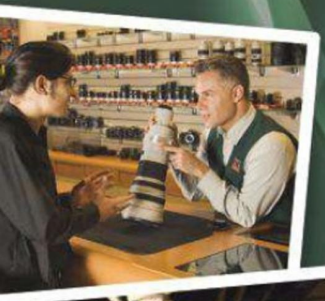

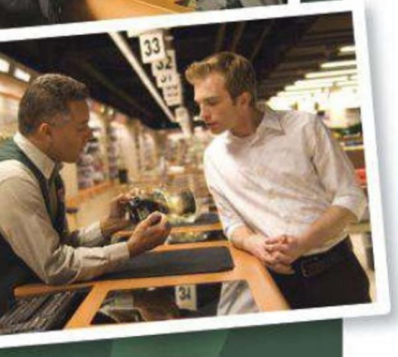

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TAMRON AF LENSES

Six-Year Warranty | **Manual Focus Lenses In Stock – Call for Prices**

Di for both digital and film SLR cameras • **Di-II** for Digital SLRs Only • **Di III** for mirror-less cameras Only

C = Canon N = Nikon P = Pentax SM = Sony/Minolta SE = Sony E Mount ** Price After Rebate Exp. 4-30-12

		SKU #	Available for	Rebate	Price
Di-II	60/2.0 LD IF Macro (55ø)	#TA602DI*	C, N, SM	$100	$424.00**
Di	90/2.8 Macro (55ø)	#TA9028M*	C, N, P, SM	$50	$449.00**
Di	180/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SM	$50	$689.00**
Di-II	10-24/3.5-4.5 (77ø)	#TA102435*	C, N, P, SM	$50	$449.00**
Di-II	17-50/2.8 XR LD IF Aspherical (67ø)	#TA175028*	C, N, P, SM	$25	$474.00**
Di-II	17-50/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	$50	$599.00**
Di-II	18-200/3.5-6.3 (62ø)	#TA1820035*	C, N, P, SM	$50	$249.00**
Di-III	18-200/3.5-6.3 VC (62ø) Black or Silver	#TA1820035S*	SE	—	$739.00
Di-II	18-270/3.5-6.3 VC (72ø)	#TA1827035*	N	—	CALL
Di-II	18-270/3.5-6.3 VC PZD (62ø)	#TA18270*	C, N, SM	$50	$599.00**
Di	28-75/2.8 XR (67ø)	#TA287528*	C, N, P, SM	$25	$474.00**
Di	28-300/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, P, SM	—	$419.00
Di	28-300/3.5-6.3 XR VC (62ø)	#TA2830035*	C, N	—	$629.00
Di	70-200/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P, SM	—	$769.00
Di	70-300/4.0-5.6 VC USD (62ø)	#TA70300*	C, N, SM	$50	$399.00**
Di	75-300/4.0-5.6 LD (62ø)	#TA753004*	C, N, SM	—	$164.00
Di	200-500/5-6.3 LD IF (86ø)	#TA2005005*	C, N, SM	—	$949.00
	1.4x SP AF Pro Teleconverter	#TA14XP*	C, N	—	$224.00
	2x SP AF Pro Teleconverter	#TA2XP*	C, N	—	$254.00

Tokina AF LENSES

DX – for Digital SLRs Only **FX** – Designed for full frame DSLRs ** Price After Rebate Exp. 3-31-12

** Also Available for Sony Alpha DSLR

		Canon EOS	Nikon AF	Rebate	Price
DX	35/2.8 Pro Macro (55ø)	#TO3528PDXC	#TO3528PDXN	—	$299.00
FX	100/2.8 Pro D Macro (52ø)	#TO10028PCAF	#TO10028PNAF	—	$489.00
DX	10-17/3.5-4.5 ATX Fisheye	#TO101735CAF	#TO101735NAF	—	$669.00
DX	11-16/2.8 Pro (77ø) **	#TO111628PDXC	#TO111628PDXN	$40	$679.00**
DX	12-24/4.0 Pro II (77ø)	#TO12244DXC	#TO12244DXN	—	$599.00
FX	16-28/2.8 Pro	#TO1628FXC	#TO1628FXN	$50	$849.00**
FX	17-35/4 Pro (82ø)	#TO1735F4FXC	#TO1735F4FXN	—	$719.00

FLASHES

Metz

28 AF-3 TTL Digital Shoe Mount Flash	$108.00
28 CS-2 Digital Slave Shoe Mount Flash	$126.00
50 AF-1 TTL Shoe Mount Flash f/Canon or Nikon	$230.00
54 MZ-4 TTL Standard Shoe Mount Flash	$364.99
58 AF-2 TTL Shoe Mount Flash f/Canon or Nikon	$400.00
45 CL-4 TTL Handle Mount Flash Kit**	$699.95
76 MZ-5 TTL Handle Mount Flash**	$1,024.99

** with battery and charger

QUANTUM

Q-flash TRIO	$875.00
Q-flash T5D-R	$706.00
Q-flash T5D-R with Turbo SC Battery & Charger	$1,172.00
Q-flash T5D-R with Turbo 3 Battery Kit	$1,303.50

Batteries

Battery 1 Compact			$118.00
Battery 1	$224.00	Turbo SC	$466.00
Turbo Blade	$466.00	Turbo 3	$624.00

SUNPAK

E-Flash Flat Panel Kit #SUFP38	$58.95
PF20XD Digital Slave Shoe Mount Flash	$38.95
RD-2000 Shoe Mount Flash	$64.95
PZ-4000 AF TTL Shoe Mount f/Canon, Nikon	$74.95
PZ-40x II AF TTL Shoe Mount	$69.95
PZ-42x AF TTL Shoe Mount for Canon, Nikon	$139.99
622 Super Pro TTL Handle Mount Flash	$196.95
622 Super Kit with Wide Angle Head	$199.95

Vivitar

285HV Professional Auto	$89.95
Pearstone SB-4 AC Adapter for 285HV #PESB4	$14.95

SIGMA AF LENSES & FLASHES

New! Instant Rebates up to $200 Expires 3-31-12 ** Price After Rebate

DC – for Digital SLRs Only • **DG** – Optimized for Digital SLRs

H – HSM Model with Canon, Nikon, Sigma
R – Rear Slip-in Gelatin Filter Slot

		Canon	Nikon	Pentax	Sigma	Sony	Rebate	Price
DC	4.5mm f/2.8 EX Circular Fisheye HSM R	#SI4528EXDCC	#SI4528EXDCN	#SI4528EXDCP	#SI4528EXDCSI	#SI4528EXDSO	—	$899.00
DG	8/3.5 EX Circular Fisheye R	#SI835CA	#SI835NA	—	#SI835SI	—	—	$899.00
DC	10mm f/2.8 EX Fisheye HSM R	#SI1028EXDCC	#SI1028EXDCN	#SI1028EXDCP	#SI1028EXDCSI	#SI1028EXDCSO	—	$649.00
DG	15/2.8 EX Diagonal Fisheye R	#SI1528DGCAF	#SI1528DGNAF	#SI1528DGPAF	#SI1528DGSA	#SI1528DGMAF	—	$609.00
DG	20/1.8 EX DF RF Aspherical (82ø)	#SI2018CAF	#SI2018NAF	#SI2018PAF	#SI2018SA	#SI2018MAF	—	$629.00
DG	24/1.8 EX DF Aspherical Macro (77ø)	#SI2418MCAF	#SI2418MNAF	#SI2418MPAF	#SI2418MSA	#SI2418MMAF	—	$549.00
DG	28/1.8 EX DF Aspherical Macro (77ø)	#SI2818MCAF	#SI2818MNAF	#SI2818MPAF	#SI2818MSA	#SI2818MMAF	—	$449.00
DC	30mm f/1.4 EX HSM (62ø)	#SI3014DCCAF	#SI3014DCNAF	#SI3014DCPAF	#SI3014DCSA	#SI3014DCMAF	—	$489.00
DG	50mm f/1.4 EX (77ø) H	#SI5014C	#SI5014N	#SI5014PE	#SI5014SI	#SI5014SOM	—	$499.00
DG	50/2.8 EX Macro (55ø)	#SI5028MDGCAF	#SI5028MDGNAF	#SI5028MDGPAF	#SI5028MDGSA	#SI5028MDGMAF	—	$369.00
DG	70/2.8 EX Macro (62ø)	#SI7028MDGCA	#SI7028MDGNA	#SI7028MDGPA	#SI7028MDGSA	#SI7028MDGSAQ	—	$499.00
DG	85/1.4 EX HSM (77ø)	#SI8514C	#SI8514N	#SI8514P	#SI8514SI	#SI8514S	—	$969.00
DG	105/2.8 EX Macro OS HSM (62ø)	#SI10528MDGCE	#SI10528MDGNQ	—	#SI10528MDGS	#SI10528MDGSM	$200	$769.00**
DG	150/2.8 EX APO Macro OS HSM (72ø)	#SI15028AMOC	#SI15028AMON	#SI15028AMOP	#SI15028AMSI	#SI15028AMOS	—	$1,099.00
DG	300/2.8 APO EX HSM	#SI30028DGCAF	#SI30028DGNAF	#SI30028DGPAF	#SI30028DGSA	#SI30028DGMAF	—	$3,399.00
DG	500/4.5 APO EX HSM	#SI50045DGCAF	#SI50045DGNAF	#SI50045DGPAF	#SI50045DGSA	#SI50045DGMAF	—	$4,999.00
DC	8-16/4.5-5.6 HSM	#SI8164556CA	#SI8164556NI	#SI8164556PE	#SI8164556SI	#SI8164556SO	—	$699.00
DC	10-20/4-5.6 EX HSM (77ø)	#SI102045DCAF	#SI102045DNAF	#SI102045DPAF	#SI102045DSA	#SI102045DMAF	—	$479.00
DC	10-20/3.5 EX HSM (82ø)	#SI102035C	#SI102035SN	#SI102035P	#SI102035SG	#SI102035S	—	$649.00
DG	12-24/4.5-5.6 EX Aspherical HSM	#SI122445C	#SI122445N	#SI122445P	#SI122445SI	#SI122445S	—	$949.00
DC	17-50/2.8 EX OS HSM (77ø)	#SI175028CA	#SI175028NI	#SI175028PE	#SI175028SI	#SI175028SO	$75	$594.00**
DC	17-70/2.8-4.0 OS Macro HSM (72ø)	#SI177028DCC	#SI177028DCNQ	#SI177028DCP	#SI177028DCSI	#SI177028DCSM	—	$469.00
DC	18-50/2.8-4.5 OS HSM (67ø)	#SI185028DOC	#SI185028DON	#SI185028DOP	#SI185028DOSG	#SI185028DOS	—	$199.00
DC	18-125/3.8-5.6 OS (Optical Stabilizer) (67ø) H	#SI18125350SC	#SI18125350SN	#SI18125350SP	#SI18125350SI	#SI18125350SS	—	$339.00
DC	18-200/3.5-6.3 IF Aspherical (62ø)	#SI1820035CAF	#SI182003563N	#SI1820035PAF	#SI1820035SA	#SI1820035MAF	—	$279.00
DC	18-200/3.5-6.3 OS II HSM (72ø)	#SI1820035CQ	#SI1820035NQ	—	#SI1820035SAQ	—	$100	$399.00**
DC	18-250/3.5-6.3 OS HSM (72ø)	#SI1825035C	#SI1825035N	#SI1825035CP	#SI1825035S	#SI1825035CSN	—	$479.00
DG	24-70/2.8 EX IF HSM (82ø)	#SI247028C	#SI247028NF	#SI247028PS	#SI247028S	#SI247028SM	—	$899.00
DC	50-200/4-5.6 OS HSM (55ø)	#SI5020045DOC	#SI5020045DON	#SI5020045DOP	#SI5020045DSG	#SI5020045DOS	—	$159.00
DG	50-500/4.5-6.3 APO OS HSM (95ø)	#SI505004563C	#SI505004563N	#SI505004563P	#SI505004563SA	#SI505004563SM	—	$1,659.00
DG	70-200/2.8 EX OS HSM (77ø)	#SI7020028CQ	#SI7020028NI	#SI7020028P	SI7020028SIQ	#SI7020028SOQ	—	$1,399.00
DG	70-300/4-5.6 DL Macro Super II (58ø)	#SI703004SCAF	#SI70300456N	#SI703004PAF	#SI703004SA	#SI703004MAF	—	$169.00
DG	70-300/4-5.6 APO Macro Super II (58ø)	#SI703004DGCA	#SI70300456AN	#SI703004DGPA	#SI703004DGSA	#SI703004DGMA	—	$239.00
DG	70-300/4-5.6 OS (62ø)	#SI7030045C	#SI7030045N	#SI7030045P	#SI7030045S	#SI7030045SM	—	$359.00
DG	120-300/2.8 EX APO OS HSM (105ø)	#SI12030028C	#SI12030028N	#SI12030028P	#SSI12030028SA	#SI12030028S	—	$3,199.00
DG	120-400/4.5-5.6 APO OS HSM (77ø Rear)	#SI120400C	#SI120400N	#SI120400PAF	#SI120400S	#SI120400MAF	—	$999.00
DG	150-500/5-6.3 APO OS HSM	#SI150500C	#SI150500N	#SI150500P	#SI150500S	#SI150500M	—	$1,069.00
DG	1.4x EX APO Tele-Converter	#SI1.4XDGCAF	#SI1.4XDGNAF	#SI1.4XDGPAF	#SI1.4XDGSA	#SI1.4XDGMAF	—	$249.00
DG	2x EX APO Tele-Converter	#SI2XDGCAF	#SI2XDGNAF	#SI2XDGPAF	#SI2XDGSA	#SI2XDGMAF	—	$299.00
DG	EF-610 ST	#SIEF610STC	#SIEF610STN	#SIEF610STP	#SIEF610STSI	#SIEF610STS	—	$165.00
DG	EF-610 Super Flash	#SIEF610C	#SIEF610N	#SIEF610P	#SIEF610SI	#SIEF610S	—	$255.00
DG	EM-140 TTL Ringlight	#SIEM140DGC	#SIEM140DGN	#SIEM140DGP	#SIEM140DGS	#SIEM140DGM	—	$379.00

SIGMA
18-200mm f/3.5-6.3 DC II OS HSM Digital Lens
- *Designed exclusively for Digital SLRs*
- Focus 1.5' to Infinity
- Mag. ratio: 1:3.8
- 72mm filter diameter
- Weight: 17.3 oz

$100 REBATE!

SIGMA
17-50mm f/2.8 EX DC OS HSM Digital Lens
- *Designed exclusively for Digital SLRs*
- Minimum focus: 11"
- Optical Image Stabilization (OS)
- 77mm filter diameter
- Weight: 19.9 oz

$75 REBATE!

TAMRON
60mm f/2.0 LD IF Macro Di-II Digital Lens
- *Designed exclusively for Digital SLRs*
- Minimum Focus 9.1'
- 55mm filter diameter
- Weight 14.1 oz

$100 REBATE!

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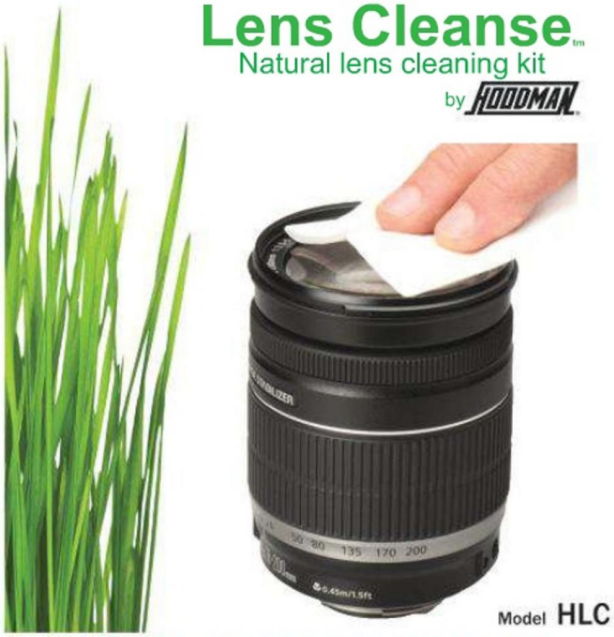

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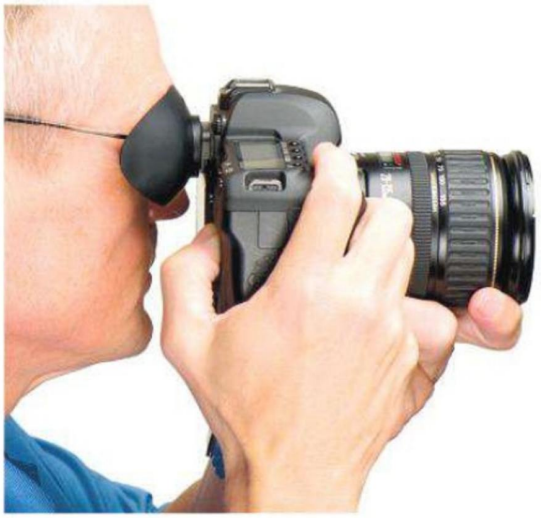

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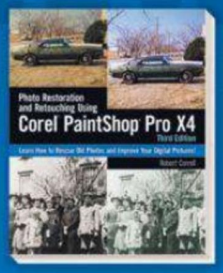

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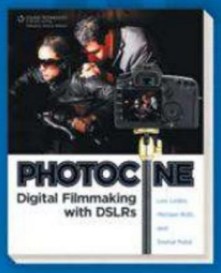

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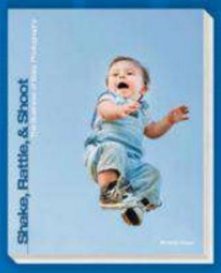

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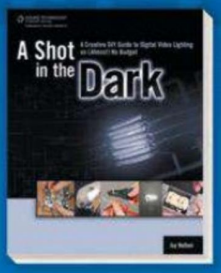

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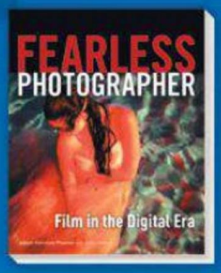

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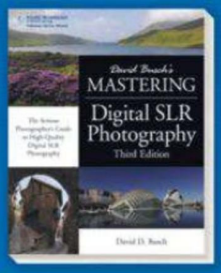

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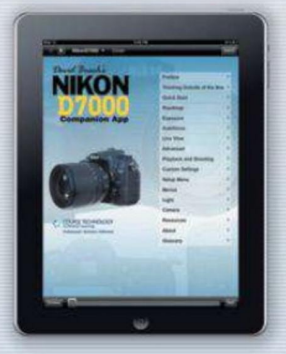

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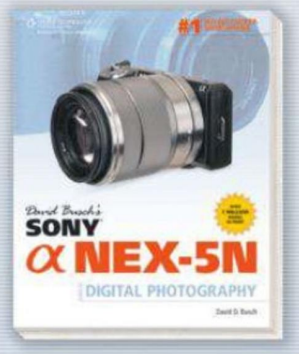

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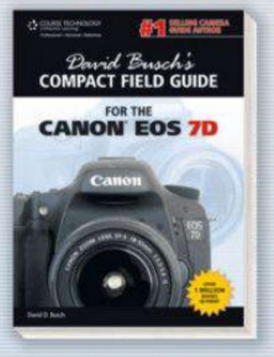

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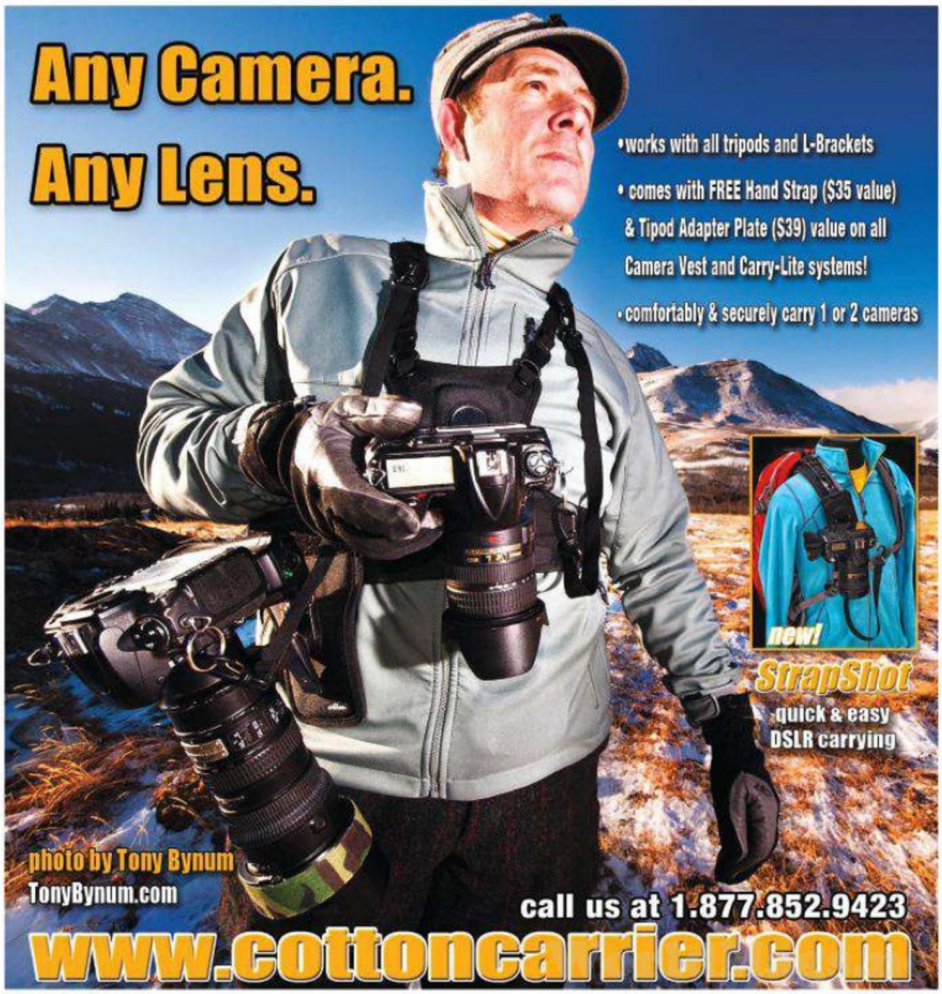
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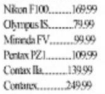

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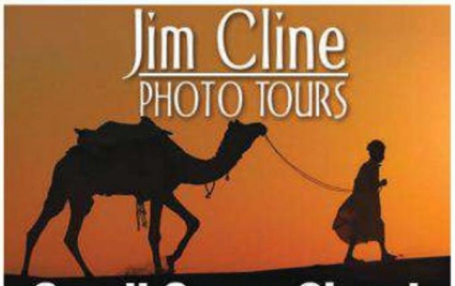

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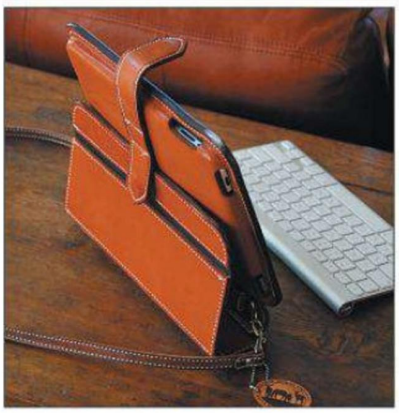

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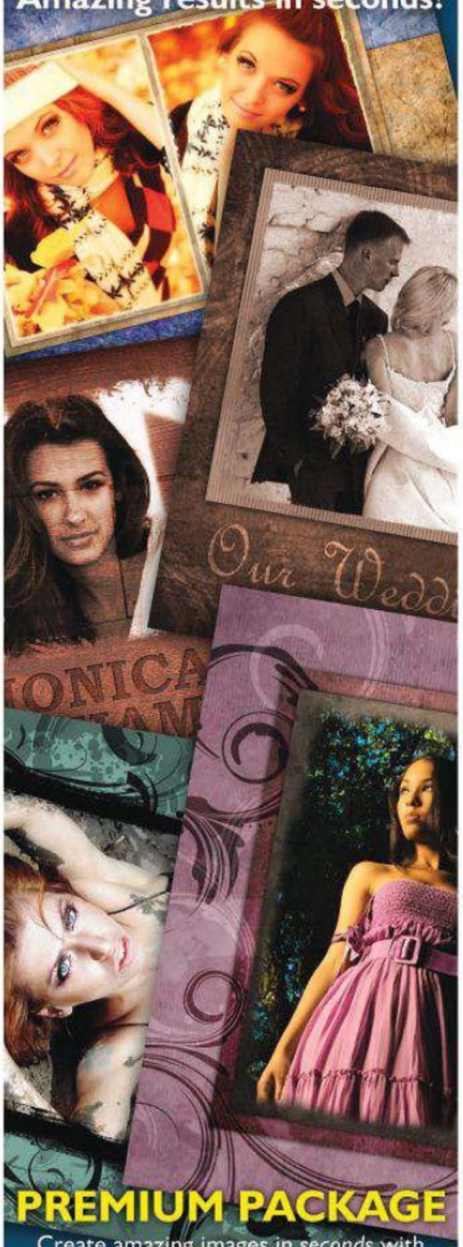

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BY NOW, Adobe Photoshop Lightroom needs little introduction; most of us are familiar with it, as well as other similar RAW workflow programs. It's the type of software that can handle most of a RAW shooter's editing process: It imports and catalogs, processes, and outputs.

Over the years, Lightroom has added some longed-for functions, and now, in version 4, can import, play, and trim video, map your images and tag them by location, and help you create books. This version ($80, direct, for an upgrade; $150, full program) brings a major overhaul to the Develop module and much-improved RAW processing, as well. New features such as true Curves adjustments and Soft Proofing, plus targeted adjustment tools for noise and white balance, make a visit to Photoshop less necessary than ever.

New Developments

Toss out most of what you knew about processing RAW files in the Develop Module's Basic panel, because it's been totally revised and reprogrammed. The conversion engine, Process Version 2012, does away with some sliders and revises the functions of others.

Such a major overhaul will inevitably cause some consternation for new users. (So much so, in fact, that we decided to explain it in this month's Software Workshop, page 42.) The new system means it is much easier to make precise adjustments to the range of tones you want to affect.

Annoyingly, the sliders in the Basic panel in previous process versions worked on various scales. Brightness ranged from –150 to 150, Contrast from –50 to 100. Weirder still, Adobe's

Finally, a good solution for short DSLR video clips: Lightroom 4 makes it easy to trim, color-correct, and export them.

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default adjustments landed on various places on these scales, so you could never be sure where the neutral starting point was, and it was hard to go back to the default.

Not anymore. All the sliders now begin at zero—and to return there quickly, you simply double-click the slider's name. Each of the sliders makes the image lighter when you move it to the right, and darker to the left, so the whole process is now far less confusing, particularly for those new to RAW.

Curves wasn't a strong suit of Lightroom's either—it limited you to adjusting the RGB channels simultaneously, and you couldn't add points to the curve. But now you can adjust individual color channels and add points, just as in Photoshop. So you can target your adjustment for a narrow range of tones and also use the power of Curves to make creative adjustments for new presets. Curves is extremely powerful in Photoshop, but now that you can bring this toolkit to bear on all the data in a RAW file, it's even more so.

Heavy users of Lightroom will also adore the new soft-proofing function, which allows you to preview—while still in the Develop module—what your image will look like using a particular printer or screen profile. Check the Soft Proofing box and choose a profile to tailor your corrections to output. This tool is huge for photographers who want color accuracy but want to avoid a back-and-forth trip to Photoshop.

And Lightroom's soft proofing has more accessible tools than Photoshop: Mouse over an icon in the upper right corner of the histogram, and you'll see a warning of the hues that your chosen color space or profile can't reproduce. Lightroom has also implemented a new system of Proof copies (a specialized kind of Virtual Copy) to

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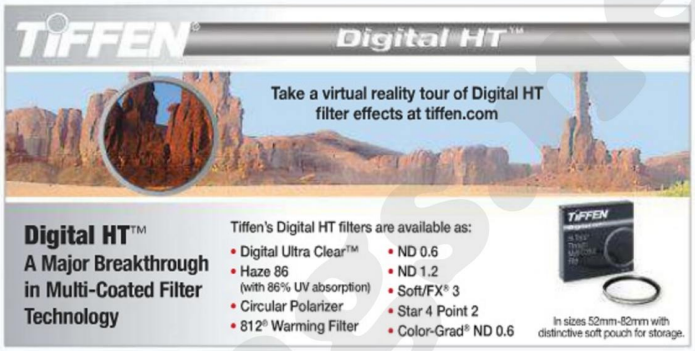
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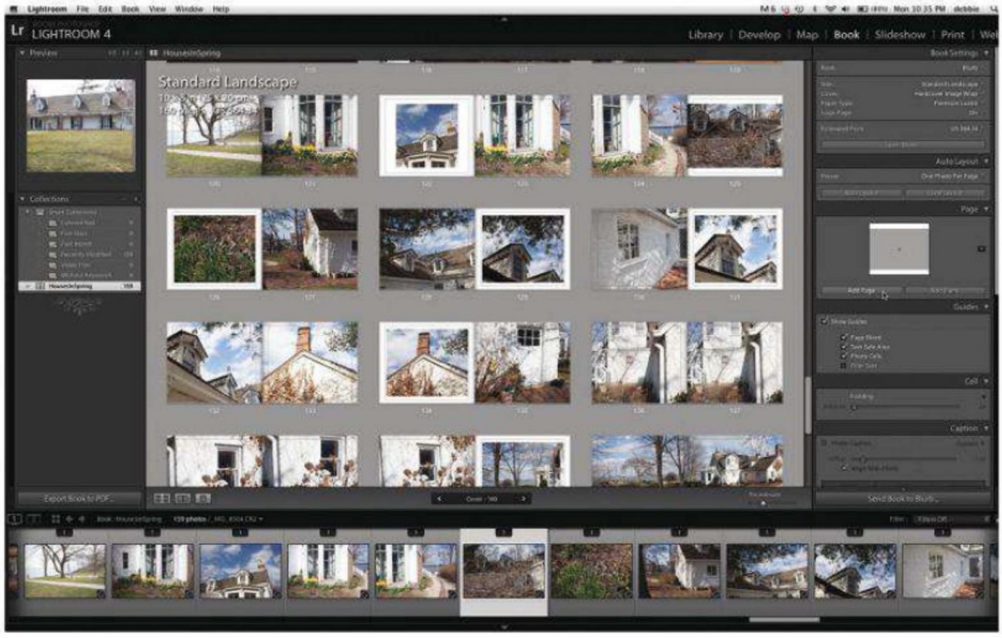

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Video Gets Real

In Lightroom 3, video seemed like an afterthought. It imported a very limited selection of video file types and required an external viewer to play your files. You couldn't do much besides naming and tagging these files. But we love the new video features in Lightroom 4, which finally provides a good method for dealing with the kinds of high-quality, short video clips that many enthusiasts shoot. No, you can't string them together, but you can trim them and do fairly sophisticated color correction.

You can use the Quick Develop panel in the Library to make adjustments to the color and exposure of your video, or grab a still and use many of the Develop module's tools on that frame to create a preset that you can apply to your whole video.

For photographers who don't do enough video editing to need a high-end program that allows intricate white-balance corrections or the use of Curves on a video file, this is a boon. Though we're still holding out for the day that you can add videos to a photo slide show within Lightroom.

New Maps and Books

Lightroom 4 introduces two new modules: Map and Book. The former uses GPS coordinates to add pictures to a Google map. If your camera records this information, using the maps is automatic. You can also drag your images onto the map to tag them with that location. Locations are searchable by address or, in many cases, by landmark or neighborhood.

To make really good use of the maps, you can combine them with your GPS-enabled smartphone. Get an app that allows you to record a tracklog, then use the Maps module to sync this with the images from your non-GPS camera. You'll end up with your photos tracked on the map, and, better still, location information recorded in the metadata.

We really appreciated the addition of the Book module. Adobe has partnered with Blurb for this—you can choose paper stock and cover options within the module, and you'll see an estimate of your book's cost as you proceed.

In the new Book module, simple tomes are easy to make, but complex, multi-image layouts still take time.

The creation process works well for making simple books with one or a few photos per page, so for an art book or a portfolio, it's great.

However, the preset template options are very limited (for now), and there are no automatic presets that yield a book designed to have a varying number of images throughout. We'd love to see more template options—not all of us have the graphic design chops to quickly choose a pleasing series of layouts on our own.

Facing the Competition

There are plenty of options in the digital workflow software market.

Corel acquired Bibble last year and relaunched it as AfterShot Pro. It lacks video capabilities, though, and now that Lightroom allows targeted adjustments for white balance, AfterShot doesn't have much on Lightroom.

Other programs, such as ACDSee Pro 5 and Cyberlink's PhotoDirector 3, also lack video and geotagging capabilities. Nor can either of these match the elegance of Lightroom's interface or the overall quality of its results.

Apple's Aperture 3 led Lightroom in video, geotagging, and books. At this writing, no update has been announced, but we hope to see one soon.

All of this competition means good news in terms of prices: Aperture has dropped to $80 from $200 at launch, AfterShot is down to $60 from $100; and ACDSee costs $75, down from its initial $240. (The recently launched PhotoDirector is $150.) Lightroom 4, at $150, costs half as much as its predecessor did when it came out—and if you're upgrading, it's closer in price to its competitors.

But with its new RAW processing tools and best-of-breed video editing, Lightroom 4 definitely comes out on top. For now.

—Debbie Grossman

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LAB * LENS TEST

SIGMA 12–24MM F/4.5–5.6 II DG HSM

CONTINUED FROM PAGE 80

kludgy design that requires you to place a cowl-like adapter around the fixed, petal-style hood before you can attach the lens cap.

On our optical bench, it produced Excellent-range SQF data at three tested focal lengths. Surprisingly, given the new high-grade glass, its numbers were slightly below those of the older lens at 24mm; results were roughly equal at 12mm.

We saw a similar pattern in barrel distortion at 12mm (0.54%, up from 0.22%) and light falloff at 12mm (gone by f/6.3 versus f/5.6).

Still, we did measure some optical improvement: At 24mm, the new lens held pincushion distortion to a stellar 0.34%, compared with Visible (0.93%) pincushion on the earlier version.

For full-frame shooters, this lens will check off many items on their ultrawide zoom wish lists: pro-grade construction, generously wide focal lengths, strong optics, smooth handling, and reasonable pricing. But if you can find the earlier version, you'll get all of the above at an even nicer price.

—Julia Silber

SUBJECTIVE QUALITY FACTOR

Our standard lens test, SQF rates sharpness by print size

	Size	5x7	8x10	11x14	16x20	20x24
12 MM	4.5	96.2	95.0	92.3	87.5	82.0
	5.6	96.1	94.9	92.2	87.2	81.4
	8.0	95.9	94.7	91.8	86.4	80.3
	11.0	95.8	94.5	91.4	85.9	79.6
	16.0	95.5	94.0	90.8	84.8	77.8
	22.0	94.6	92.9	89.0	81.3	72.0

	Size	5x7	8x10	11x14	16x20	20x24
17 MM	5.0	96.1	94.9	92.1	87.2	81.7
	8.0	96.1	94.8	92.0	87.2	81.8
	11.0	95.5	94.2	91.0	85.1	78.3
	16.0	95.2	93.7	90.3	84.0	76.6
	22.0	94.6	92.9	89.0	81.6	72.7
	25.0	94.4	92.7	88.6	80.6	70.9

	Size	5x7	8x10	11x14	16x20	20x24
24 MM	5.6	95.5	94.1	91.0	85.5	79.3
	8.0	95.6	94.2	91.1	85.6	79.5
	11.0	95.3	93.9	90.6	84.6	77.8
	16.0	94.9	93.3	89.6	82.9	75.1
	22.0	94.4	92.6	88.6	81.0	72.0
	29.0	93.9	92.0	87.6	78.8	68.3

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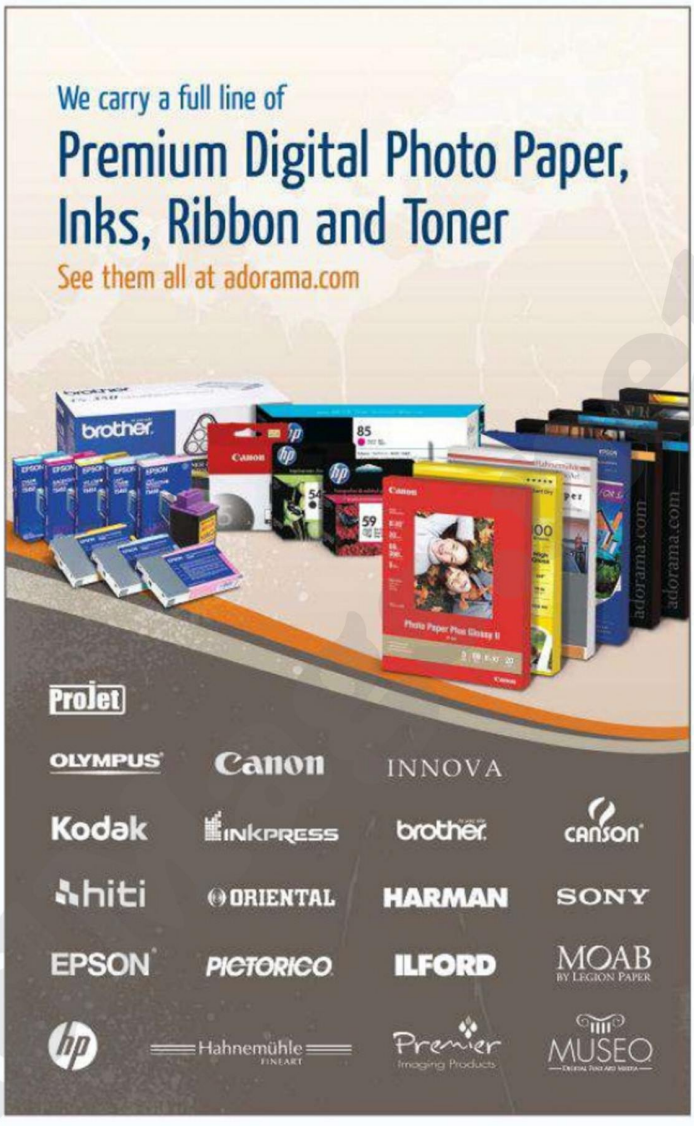

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SOFT LIGHT WITHOUT THE STRUGGLE

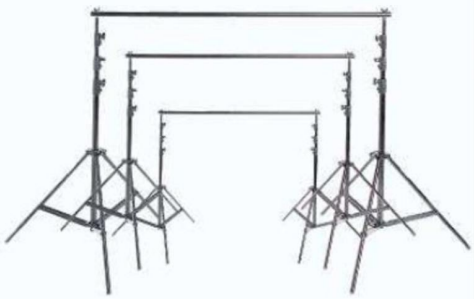
There's a simple reason our **FLASHPOINT** PZ Softboxes and Octaboxes are better than any others you can buy: a *zipper*. When you slip their support rods into the aptly-named speed ring, you needn't wrench your wrists bending them to pop the softbox into shape. That's because one side of the Flashpoint softbox has a zipper running down the middle—and all you have to do is zip it up to flex the rods.

- Patented zipper design allows faster, hassle-free setup
- Recessed front panel attached with Velcro for easy removal; inner diffusion panel held in place with tethered clips for quick attachment
- Accessory PZ Speed Rings allow use with most strobe brands
- Available in eight standard sizes plus two Octaboxes

You might think you'd pay extra for that ingenious design. You'd be wrong. Made of rugged, pro-quality materials, our PZ line sells for between one-third and one-half the price of comparably-sized, name-brand softboxes. Let there be light—soft, flattering light!

FLASHPOINT Easy-Shoot Solutions

Background Support System



The background stand comes with interlocking 4 section crossbar. and a handy carrying bag with compartments.

The top of the stand meets the crossbar there is a screw and wing nut to keep the crossbars secured to the stands.

Portable Stand	10' Stand	13' Stand
FPBS13B	FPBS10	FPBS13
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For shoe-mount strobes, great for on-location photography or work in a small studio. Includes a Beauty Dish Reflector, Snoot, Diffuser Dome, and accessory pack. Each also available for purchase seperately,

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Right, a Flashpoint II 620M Monolight with DC battery pack; left, the unit's control panel

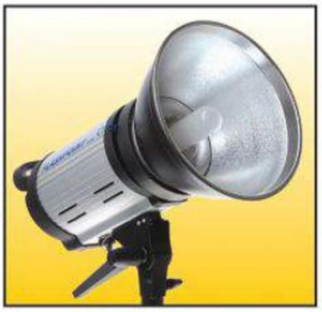
LIGHT BRIGADE

Adorama's Flashpoint lighting line now offers a source for every photographic purpose

PDN GEAR OF THE YEAR

Adorama recently won the *Photo District News* 2011 "Lighting Gear of the Year" award for its Flashpoint II 620M Portrait Wedding Monolight Kit.

Hot, cold, flash, fluorescent, and now LED—photographic light sources are as varied as they are confusing. If you're in the market but not sure what to get, Adorama offers an unexpected resource. You'll find primers on studio and location lighting at Adorama.com/learn, and Adorama's own Flashpoint line features every kind of light source in the business at prices far lower than competing brands.



Flashpoint II 320M Monolight

Flashpoint Bright Beam 1000

Flashpoint Cool Light 4

Flashpoint 312 LED Light

STROBE Flashpoint II Monolights Adorama's house-brand strobes feature all-in-one design—flash head, power source, and controls are incorporated into a single, metal-sheathed unit. You can plug them into a wall socket for studio work or run them off the Flashpoint DC battery pack in locations without electricity. The **Flashpoint II 320M Monolight** costs just $99.95.

Adorama offers a complete range of **light-modifying attachments** for all its Flashpoint units. These include umbrellas, beauty dishes, and **Flashpoint PZ softboxes**, which come in square, rectangular, and octagonal shapes and set up in seconds thanks to an **exclusive zippered design**.

TUNGSTEN Flashpoint Bright Beam The adjustable **Flashpoint Bright Beam 1000 Tungsten Quartz Hot Light** ($99.85) can be used by itself in the studio, modified with Flashpoint umbrellas, softboxes, and other attachments. Or it can serve as a color-matched complement to existing interior light.

FLUORESCENT Flashpoint Cool Lights Adorama's daylight balanced fluorescent sources are flicker-free, generate virtually no heat, and yield four times more light per watt than tungsten. The **Flashpoint Cool Light 4** ($73.95) houses four 55-watt lamps that produce the equivalent of nearly 900 watts of tungsten, plenty for creative control of depth of field and shutter speed.

LED Flashpoint LED Using the most efficient technology of all, the **Flashpoint 312 LED Light** ($139.95) runs for hours on two batteries, yet is the equivalent of carrying around a 100-watt bulb. It's dimmable—and twin tungsten/daylight LED arrays mean you can dial in any color temperature to match the ambient light!

Scan and you can win $100!

Flashpoint lighting products are available exclusively from Adorama. Orders can be placed online at *Adorama.com*, by calling (800) 223-2500, or by visiting the Adorama superstore at 42 West 18th Street in New York City's Chelsea district.

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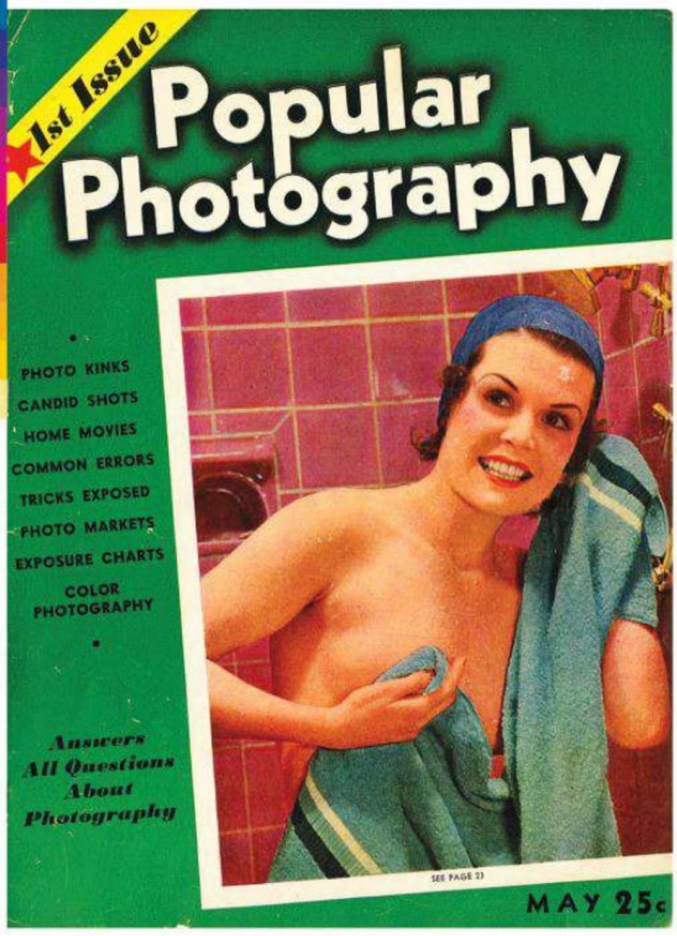

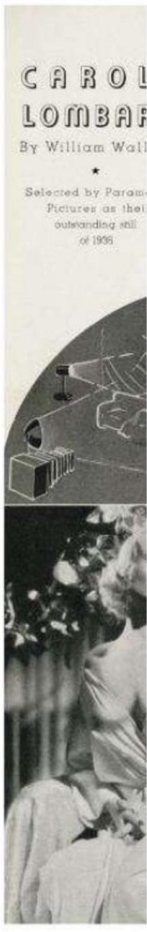

A Milestone

May marks the 75th anniversary of our debut issue

THIS MONTH, we interrupt our exploration of 1952 to go all the way back to 1937. It was 75 years ago that the first issue of *Popular Photography* made its debut, introducing an audacious alternative to the rather stuffy photographic journals of the era. We are proud of our magazine's longevity, so we decided to celebrate our anniversary by giving you a glimpse into the world of photography as we saw it in 1937.

75 YEARS AGO

In Vol. I, No. I, we covered every type of photography, from aerials to nudes to sports—and even home movies.

▲ Candid Cover

The cover of our first issue in May 1937 said it all—big , colorful, brash, and a complete break with the look of existing photo magazines. And as the cover copy boasted, it promised to answer "all questions about photography," a pledge we still try to honor today. (Send your questions to PopPhoto@bonniercorp.com.)

Not only did our first cover feature an attractive, real-life young woman taking a shower—hardly an example of fine art—but it provided the basis for a description of the relatively little-known technique of three-color photography and the "one shot" tri-color camera shown on the next page.

▲ Shooting Burlesque

Nothing photographic was taboo for this new magazine. An example of its break with tradition was an article on photographing the exotic dancers on stage from the audience at famed New York burlesque theater Minsky's. It was illustrated (with semi-nude shots we have to black-bar today) and written by Pat Terry, a *Newsweek* photographer noted for his use of 35mm "candid" cameras. He described his technique in shooting with a $399 Zeiss Contax camera and Sonnar f/1.5 lens, using Kodak Super-X film (with an equivalent speed of ISO 50), one of the fastest films then available.

▲ Show and No-Show

Another innovative feature in the first *Popular Photography*'s editorial package was a comparison of Hollywood glamour publicity shots,

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showing pictures that passed the censor compared with pictures of the same subject—in this case movie star Carole Lombard—that were deemed too revealing for public release. Both studio photos were taken with 8x10 view cameras and Kodak Portrait Pan film.

Poor Man's Leica

Photographers who could not afford a Contax or Leica were offered excellent folding 35mm cameras such as the Dollina, Retina, and the Weltini shown here. The main difference? The inability to change lenses and somewhat

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Professor Kobré's Lightscoop

David Pogue, New York Times "Incredible!"

Standard Lightscoop shown. Warming version also available. Learn more at Lightscoop.com
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FL Victory
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Nikon
Monarch
8x42 waterproof & rubber armoured roof prism binocular, USA

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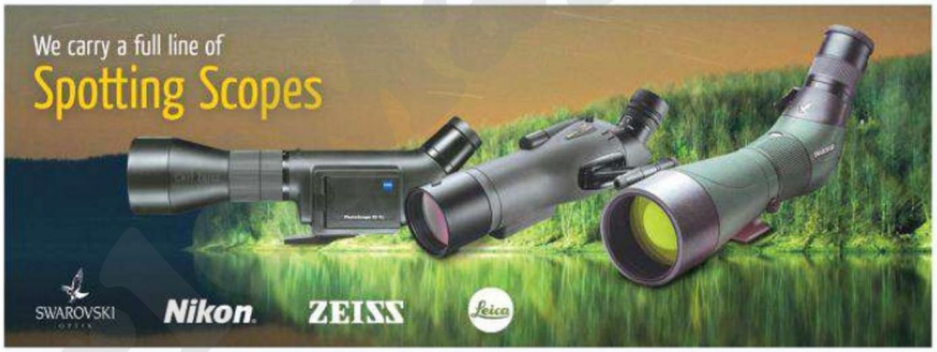
Waterproof & Fog Proof BaK4 Roof Prism Binocular



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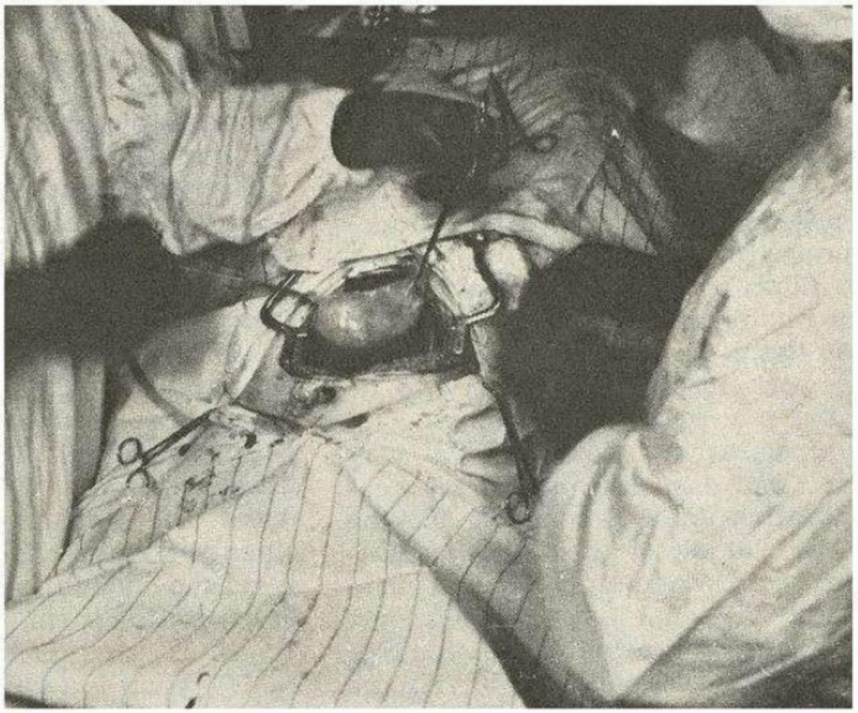


less precise construction. But the basic Schneider and Zeiss lenses fitted to these cameras were excellent and made them very good buys. This Weltini was one of the best of the folding type and sold for approximately $100. (Multiply the 1937 prices listed here by about 20 to get the equivalent in today's dollars.)

Ideal Camera

Introduced in 1928, the Rolleiflex became the "dream" camera of thousands of photographers. The 1936 Standard Rolleiflex with f/3.5 Zeiss Tessar lens (shown here) was reliable, easy to use, and listed for $115. Before the year was out, a new Automatic Rolleiflex ($145) would make its appearance and go on to become one of greatest cameras of all time.

Photography at Work

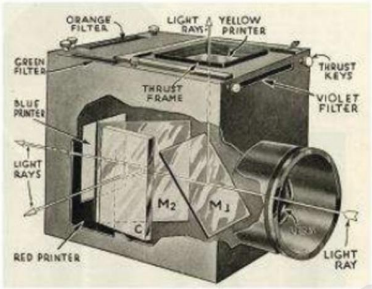
In its inclusive view of photography, *Popular Photography* investigated virtually every area in which cameras were used, including such rarely covered applications as hospital operating rooms. The author of the article, Herbert McKay, used a Rolleiflex covered with a muslin bag to maintain sterility.

One-Shot Color

The camera used for our cover photo employed three built-in color separation filters to expose three sheets of film simultaneously. The film was developed to provide three separate images, which were then superimposed to produce the final full-color print. This critical process was used extensively by pro photographers who wanted the highest color quality.

Photography at Play ▲
Movie stars also had the camera bug, and *Popular Photography* recorded them using their cameras. In this photo, Fay Wray (best known as King Kong's love) using her Leica to shoot actor Victor Jory.

The Face of War ▲
Today's combat photographers employ vastly superior equipment, but the basic look of war is unchanged, as this feature on photo coverage of the first World War shows. While the article did not list technical data, it is likely that these still photos were made using folding roll-film cameras such as the Kodak 3A or large reflexes such as the Graflex. —*Harold Martin*



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Team Effort

Dirk Anschütz photographs his teammates

GROWING UP in Germany, I was a huge fan of soccer. I live and work as a photographer in New York now, and for the last ten years I've been playing soccer with friends at a field in Chinatown. It started as a pickup game and later turned into a league. We had always talked about doing a photo shoot, so last fall I put one together.

For many of the images, I had a player do one of his signature moves, such as my friend Gustavo's bicycle kick here. It was a daylight shoot—I used a black backdrop and about five flash units in a ring around the player, with another player throwing the ball. Fortunately, they're talented enough to not to hit the lights.

Gustavo is Brazilian. He's a scientist doing postdoctoral work at NYU. He looks a bit like the legendary soccer player Socrates, also Brazilian, and also a doctor. We learned a few days after the shoot that Socrates had passed away, which for me gives the image a pointed significance.

—As told to Lori Fredrickson

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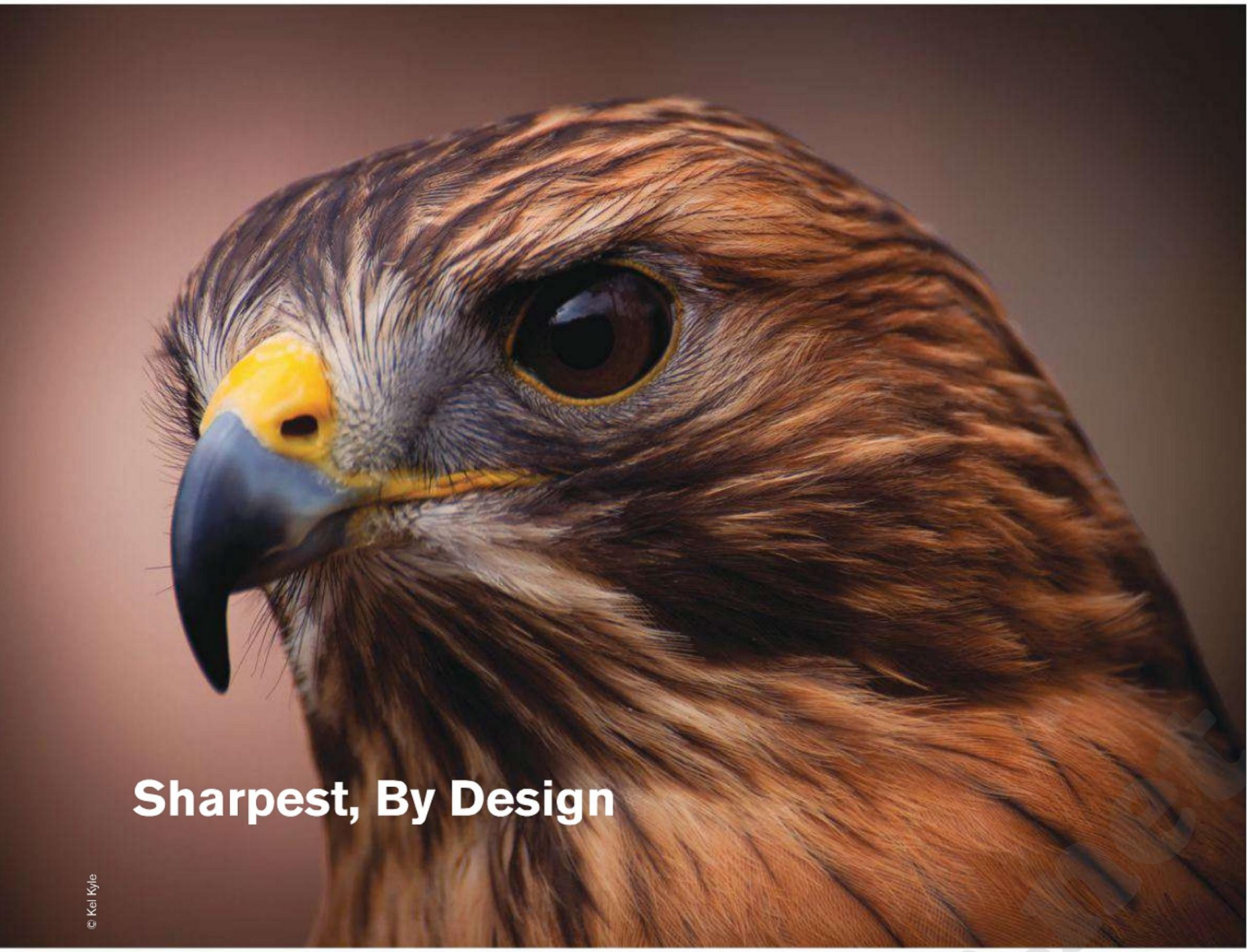

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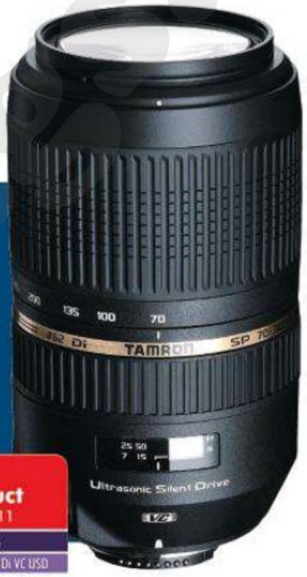
The Sony mount does not include VC as the body of Sony DSLRs includes image stabilization functionality. Therefore, the Sony mount lens is called SP 70–300mm F/4–5.6 Di USD and does not include the VC description.



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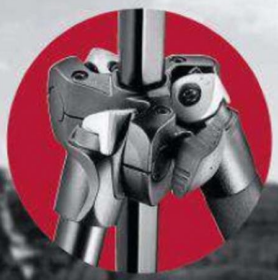

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